

CONTRIBUTION OF ANDHRA TO SANSKRIT LITERATURE

By

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Foreword by

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FOREWORD

The author of the work I am introducing, Dr. P. Sriramamurti, studied under me for his M.A. Degree and later, with the special permission of the Andhra University which he had joined, worked under my guidance on the present thesis, his Doctoral dissertation. I am glad that he has been able to secure some assistance and publish the work.

The study of the history of Sanskrit literature as a whole shows the growth of different branches of it, the appearance of leading authors and works, the development of thought, style, form etc. A different kind of study of the same, namely the contribution to it by different parts of the country, shows how Sanskrit literature is the truly national literature, in whose development every part of India has had its share. Histories of the different regions devote in the end some attention to these regional contributions to Sanskrit and there have been a few specialised studies and several papers on regional contributions.

The present work undertakes this regional survey of Sanskrit for the Andhra area. Andhra, standing at the head of *Dakshinapatha*, has played an important role in the relaying of the traditions of Sanskrit lore and learning from the Northern regions to the South. The early inscriptions of Andhra bear out the prevalence and cultivation of *Veda*, *Sastra* and *Kavya* in Andhra from the beginning of the Christian era. It was however during the post-Pallava-Cola period in the South, that the Andhra Kingdoms took over, so to say, the lead in patronising and fostering Sanskrit on a large scale, the four Kingdoms particularly, the *Kakatiyas* of Warangal, the *Reddis* of Kondavidu the *Nayadus* of Racakonda and the *Rayas* of Vijayanagar. The momentum created by the last especially, under the aegis of *Sayana-Madhava-Vidyaranya*, was so strong and enduring that all over the South, wherever the Governors of Vijayanagar ruled, there was the efflorescence of Sanskrit. All over Andhra, the smaller principalities, zamindaris and Brahman landlords continued this patronage of Sanskrit up to modern times.

The present thesis has done well to have brought together

all this and given a connected account of Andhra contribution to Sanskrit. However, it deals only with poetry and drama and the allied literature of poetics, lexicography, dramaturgy, music and dance. Except where the same poet and playwright or other writer has made contributions to other *Sastras* also, the Andhra contribution to the different schools of philosophy and technical branches have not been dealt with here. Works in print and manuscripts as also those known from citations only, have been noticed. Epigraphy has been used to complete the picture.

The Andhra output has been remarkable in quantity as well as quality. In *Kavya*, Andhra evolved a large variety of panegyrical poems, *Prasasti Kavyas* or *Kshudra Prabandhas*. *Historical Kavya* and *Kavya* by women-writers are two other noteworthy features of the productions of Andhra. In some branches, the works of Andhra Sanskritists gained pan-Indian vogue. In *Alamkara Sastra*, the *Prataparudriya* of Vidyanatha under the Kakatiyas initiated a form which was imitated in other areas. In several branches, the works produced in Andhra gained places of honour in the curriculum of studies in the respective branches all over India. There is no study of *Veda* without Sayana's commentary; no *Advaita* without *Panchadasi* and *Jivanmukti-viveka*: Annambhatta's *Tarkasamgraha* and *Dipika* form the beginning of all study of *Tarka*; Jagannatha's *Rasagangadhara* occupies a similar position in *Alamkara Sastra*. Above all, one name is enough to highlight Andhra Contribution to Sanskrit - Mallinatha, the prince of commentators, a name synonymous with the study of Sanskrit and the *Panchamahakavyas* with which that study begins.

I hope the necessary counterpart of the present survey of literature, namely a detailed account of Andhra contribution to the *Sastras* and other technical branches will ere long be undertaken and the picture completed.

PREFACE

Sanskrit has been the literary and cultural language of India embodying the feelings and thoughts of people for about three thousand years. The pan-Indian character of Sanskrit is clear in the contributions made to it by several parts of the country. To give a full and detailed account of the Sanskrit literature, preliminary studies with respect to different regions had to be carried out. Studies of this kind have recently been undertaken and we may mention Dr. S.K.De's 'Bengal's contribution to Sanskrit literature' and Dr. K. Kunjanni Raja's 'The contribution of Kerala to Sanskrit literature'. I have now made a humble attempt to give a connected account of the Contribution of Andhra to Sanskrit Literature.

In some of the histories of the region which have been recently prepared, as also in the Gazetteers of the former provinces and states, there are surveys of literary contribution of these areas. Prominent mention may be made of the Mysore Gazetteer. In different special volumes viz., the Vijayanagar Sex-centenary Volume, Sources of Vijayanagar History by Dr. S. K. Krishnaswami Iyyangar and further sources of Vijayanagar History by Prof. K. A. Nilakantha Sastry and Dr. N. Venkataramanayya concentrated accounts of particular regions or dynasties with reference to literary activity have been brought out. For the literary activity under the Kakatiyas and for the peak period of Maharahata rule in Tanjore Dr. V. Raghavan's introductions to the *Nrttaranavali* of Jaya and *Sahendravilasa* of Sridhara Venkatesa have given detailed surveys of Sanskrit literature in those periods. In fact, it is on the suggestion of Dr. V. Raghavan under whom it was my good fortune to study, that I undertook this survey of the Sanskrit contribution of the Andhra country, as the subject for my post-graduate work.

I started my work on the subject under the supervision of Dr. C. Kunhan Raja, Head of the Department of Sanskrit, Andhra University. After his retirement I worked under Sri N. Sivarama Sastry, who succeeded him. But the materials of study were mainly available in Madras as also the

guidance of Dr. V. Raghavan. The Andhra University permitted me and gave me leave for six months to work under him in Madras. I cannot adequately express my gratitude to my former Professor Padmabhushan Dr. V. Raghavan, M.A., Ph.D., for the time and help he spared for me and for permitting me the use of the materials of the *New Catalogus Catalogorum* in the Madras University and his personal library. I am also thankful to the authorities of the Government Oriental Manuscripts Library, Madras; The Adayar Library, Madras; The Oriental Research Institute, Mysore and The Saraswati Mahal Library, Tanjore, for permitting me to use their invaluable collections of Manuscripts and books.

My thanks are also due to the University Grants Commission and Sri L. Bullayya, Vice-Chancellor, Andhra University, Waltair, for making the necessary grants available to publish my work. I am also very thankful to the Director of the Andhra University Press and Publications for the execution of the printing work.

In the end, I must beg for the indulgence of the scholarly readers for the absence of the diacritical marks which is indeed a great drawback. But it has been unavoidable.

P. SRIRAMAMURTI

CHAPTER ONE

INTRODUCTION

The earliest occurrence of the term Andhra is in the *Aitareyabrahmana* and it denoted a people there. Visvamitra cursed his first fifty sons for disobedience and it is said that the low tribes of Andhras, Pundras, Sabaras etc., are their descendants.¹ Subsequently, the Andhras seem to have occupied the Vindhya region.² In the Sutra period we find Apastamba giving the code of conduct of these people inhabiting the Krisna-Godavari region. The *Ramayana* has references to Andhras as a people living further South of Godavari.³ In the *Mahabharata* they are described as fighting on the side of Duryodhana.⁴ The Puranas say that Andhras lived originally on the banks of river Aksu further North of India.⁵ From all these accounts it may be suggested that Andhras were a subdivision of Aryans who settled to the South of Vindhya in course of time and were not, because of the distance, following strictly the Aryan codes. They got mixed up with the local people and adopted the local tongue and gradually, themselves, their territory and their language came to be known as Andhra.

The use of the term Andhra to denote the part of the country must have been derived from the original tribe and therefore, it is comparatively a later application. From the country, the term extended to the language of the region also, by a similar process. This language and the area came to be known as Telugu, Tenugu and Telinga, forms connected by some scholars to the terms Tri-linga or Tri-Kalinga. The Trilingadesa⁶ is the region of the three Lingas namely Srisaila, Draksarama and Mukhalinga. This region, however, comprised the Southern Kalinga, Vengidesa, a part of Karnatadesa and a

1 *Aitareyabrahmana*, 7-3-6.

2 History of Dharmashastra by P.V. Kane, Vol. I, p. 44.

3 *Ramayana*, Kiskindhakanda, Sarga 41, verse 11.

4 *Mahabharata*, XII, 207-42.

5 Vide Purana Index, pages 69,160; *Vayupurana*, 45-127.

6 *Prataparudriya*, Natakaprakarana, verse 22.

portion of North-Western part of Deccan bordering Maharashtra. Panini mentions Kalinga¹ while Kalidasa refers to Utkala and Kalinga as two contiguous regions.² Megasthenes describes the great empire of Andhra in his *Indika*³ and the Kalinga conquest of Asoka is a great event of Mauryan times which also gives us glimpses into the kingdom of the Andhras. The inscriptions of Asoka found in the Kurnool District purport to say that Andhras conformed to Devanampriya's Instruction in Dharma.⁴

The Satavahana rule followed the Mauryan sovereignty in Deccan. The Satavahanas are considered to be identical with the Andhras or Andhrabhrtyas of the Puranas. The lists of the kings mentioned in the Puranas like *Matsya* and *Vayu* tally with the names of the Satavahana kings of the inscriptions found at Nasik and Kanheri and also in historic sites of the lower reaches of Krishna. The term Andhrabhrtyas probably implies that they had served other kings and became independent rulers in course of time. The Satavahanas ruled at Pratisthana from about 230 B.C.

The Iksvakus succeeded the Satavahanas in the Krishna-Guntur region, and they were followed by the Brhatpalayanas. The Salankayanas came to power at Vengi while the Kalinga region was ruled by kings of Matharakula. After the Salankayanas the Vengi region was occupied by Visnukundins who ruled until Pulakesin II, the Calukya king conquered them early in the seventh century.

Visnuvardhana, brother of Pulakesin II, founded the Eastern Calukyan dynasty in Andhra about 624 A.D., which ruled there for over five hundred years. It was during the rule of Calukyas that the country acquired distinct characteristics of its own which was manifest in the script and the language employed in their inscriptions. During the latter part of the eleventh century the whole of the coastal Andhra was under the Colas who ruled from Tanjore and they had become by

1 *Astadhyayi*, IV-i-170.

2 *Raghuvamsa* Canto IV-38 to 43.

3 Mecrindle's Megasthenes, p. 138. *Indika* in I.A., Vol. VI, pp. 337-339.

4 Edicts of Asoka, Sri G. Srinivasamurti and Sri A. N. Krishnayangar, p. 47.

this time closely related to the Eastern Calukyas of Vengi, by marriage. The Telugu country was now parcelled out among the Mandalikas like Velanadus, Kondapadumatis, Kotas, and the Telugu Codas.

The Kakatiyas were one of the major dynasties that ruled over Andhradesa. They started as the feudatories of the Western Calukyas of Kalyani. Though the Kakatiyas faced opposition from the Yadavas of Devagiri, in the beginning, they established themselves firmly by the time of Ganapatideva (1198-1262 A.D.). The regions ruled by several Mandalikas were knit together under a single authority. Ganapatideva was succeeded by Rudramadevi and Prataparudra (1296-1323 A.D.). The reign of Prataparudra, though brilliant, was punctuated by repeated attacks on the kingdom of Warangal by the Sultans of Delhi. Though Prataparudra could hold on for a considerable period, he had to succumb, ultimately, to the persistent attacks of Ulugh Khan and the Kakatiya kingdom was occupied by the Muslims in 1323 A.D.

But there was a movement to liberate the area from Muslim rule. As a result of this upsurge new kingdoms arose in the area previously ruled by the Kakatiyas. The Musunuri chiefs of Warangal and the Velama Nayaks of Racakonda controlled the Telangana region. The Reddis ruled over the coastal region of Andhra with their capital at Kondavidu. The extreme southern provinces of coastal Andhra like the Udayagiri Rajya and the portions of western Andhra were occupied by the rulers of Vijayanagar.

The fifteenth century saw the fall of the Reddis and the Vijayanagar Kings incorporated their territory into their own Kingdom. But they could not maintain it for long, firstly because of their hostilities with the Gajapatis of Kalinga and later with the Muslim states of Deccan. After the death of Krishnadevaraya (1502-1530 A.D.), the greatest of the Vijayanagar rulers, one of the Muslim states of Deccan, the Kntub Shahis of Golkonda slowly tried to extend their power from Deccan to coastal Andhra. They could occupy the coastal Andhra only after 1648 A.D.

It is significant to note here that during the Vijayanagar days Andhras spread far into the South. The Nayak rulers of the South, especially those of Tanjore, made valuable contribu-

tions to South Indian culture during the sixteenth and the seventeenth centuries. Later on, the British occupied most of the country. But the Nawabs of Hyderabad held sway over a considerable part of Andhra till recently. Finally the formation of the linguistic states brought all the Telugu speaking areas together.

In this dissertation the term Andhra stands for the part of the country inhabited by the Telugu speaking people, now called Andhra Pradesh. The area is over a lakh square miles and the people are more than three and a half crores. The land is situated in the Deccan plateau and is bounded by the Bay of Bengal in the East, Madras state in the South, Mysore state in the West and Bombay, Madhya Pradesh and Orissa in the North and North-West. Speaking the Telugu language of the Dravidian stock, the people form a culturally united community. However, the present Andhra population represents a mixed people. There have been immigrants from the Tamil country, Karnata desa, Maharastra and Utkala in various periods of history, who made Andhra their homeland. The Andhra families that migrated still further South into the Tamil and other contiguous areas, preserved their identity for a long time and cultivated their Telugu language there, besides making their own contributions to the local culture in general. The contribution to Sanskrit literature made by the Telugu speaking people that lived in Andhra, as well as those of them that migrated to the neighbouring regions, is described in the following pages, both in respect of patronage and authorship.

The contribution of Andhras to Sanskrit literature has been rich and continuous. An attempt has been made here to trace the history of Sanskrit literature in Andhra throughout the historical period. The account follows the dynastic periods into which Andhra history falls. The period up to the fall of the Eastern Calukyas; the Kakatiya period; the post-Kakatiya period subdivided into the Reddis of Kondavidu, the Velamas of Racakonda and the Rayas of Vijayanagar. The literary activity during the sixteenth and seventeenth centuries was mainly centred in the South under the patronage of Telugu Nayaks and this is given in the last chapter on the Telugu writers outside Andhra. After concluding the account of

Sanskrit literature during the Vijayanagar days, the contribution to Sanskrit under smaller principalities is traced. Several authors have still been left, who could not be associated with any specific patron and period. The account of those authors among them whose dates cannot be determined is given in an alphabetical order. The next chapter is devoted to authors of known dates arranged in chronological order, wherein writers of the last century and a half have also been included. The chapter on the Andhras outside Andhra contains the account of the contribution made by the Nayak rulers of the South, in different centres in the Tamil country, the authors patronised by them as well as those who flourished under the rulers of Mysore and other states and the Telugu scholars at Benaras. At the end, an attempt has been made to describe the main trends and to evaluate the Telugu contribution to Sanskrit literature.

Several branches of Sanskrit literature have been enriched by valuable contributions from Andhra. But in this dissertation the contributions to belles lettres, Alamkara, Sangita, Natya, prosody and lexicography alone are considered. Incidentally, reference has been made to some of the contributions to other branches of Sanskrit learning like Vedic, the different Darsanas etc., only to bring out the scholarly importance of certain versatile writers. Contributions to Veda and Sastra have not been considered because the thesis will swell very much in size and scope.

CHAPTER TWO

THE EARLY PERIOD

Sanskrit and Sanskritic culture appear to have flourished in the Andhra area as early as the Sutra period (c. 600 B.C.). There is evidence to believe that one of the Sutrakaras namely Apastamba belonged to the South. According to a commentary on the *Caranavyuha*, the Apastambiyas were to be found to the South of the Narmada and the South-East i.e., in Andhra. On the basis of this P. V. Kane concludes that it is natural to suppose that Apastamba school had its origin in the South probably in Andhra.¹

The Kathapithalambaka of the *Kathasaritsagara* testifies to the existence of Sanskrit scholars like Gunadhyā and Sarvavarman in the Satavahana court and also to the proficiency of the Satavahana queens in Sanskrit.² The king too evinced great interest in Sanskrit and wanted to learn the same himself.³ Sarvavarman of his court succeeded in teaching him Sanskrit grammar in six months⁴ and the grammar composed for this purpose is known as the *Katantravyakarana*.⁵ Obviously, the main purpose of the *Katantravyakarana* is to teach the Sanskrit grammar in an easy manner for the people engaged in other walks of life. This grammar was meant for those who wished to approach Sanskrit through Prakrt. The system of this grammar is of interest since there exists special connection between this and the Pali grammar of Kachchayana, particularly with regard to the terminology employed.⁶ There is also a close relationship between the *Katantravyakarana* and the Tamil grammar.⁷

1 History of Dharmasastra by P. V. Kane, Vol. I., p. 44., Poona, 1930.

2 Kathapithalambaka, Taranga vi-118, *Kathasaritsagara*, Bombay 1889, p. 20.

3 Taranga vi-143, p. 21.

4 Taranga vi-163, p. 21.

5 Taranga vii-13, p. 22. This is also known as Kalapa and Kaumara.

6 Albrecht Weber, The History of Indian Literature, London, 1914, p. 227., foot note.

7 A. C. Burnell, The Aindra School of Sanskrit Grammarians, Mangalore, 1875, pp. 9-10.

Gunadhyā was a great scholar in Sanskrit. He abandoned Sanskrit, Prakrt and Desabhasa in keeping with his vow¹ and wrote the *Brhatkatha* in Paisaci Prakrt.² The *Brhatkatha* has influenced Sanskrit literature both as a source book and also as a prototype of story literature, directly and through its Sanskrit translations.³

Though there is evidence to prove that Sanskrit was studied and cultivated during the Satavahana period, Prakrt was the court language. The language of the people differed from region to region in the vast Satavahana empire. Hala Satavahana was the seventeenth king of the line and flourished about A.D. 6-7.⁴ He is the compiler of the anthology of seven hundred Prakrt verses known as *Sattasai* or *Gathasaptasati*.⁵ In the *Saptasai* are included verses by Hala and several other writers including some women. The verses in the anthology, answering to the definition of Muktaka or a stray verse, have influenced generally Sanskrit Muktakas such as are included in the later *Satakas* like that of Amaru. They have also been cited in works on poetics in Sankrit to illustrate varied phases of love and modes of expressing them.

Buddhism found a strong hold in Andhra as borne out by the monuments and remains of sites like Amaravati, Nagarjunkonda, Bhattiprolu, Ghantasala, Dhanyakataka and Gummadi-durru. The earlier culture of the Deccan took a definite shape under Buddhistic stimulus after which there was a Brahmanical revival. In the subsequent period the great philosophers of Southern Buddhism began to write in Sanskrit. The foremost among them was Nagarjuna.

Nagarjuna was a South Indian Brahman who was a convert to Buddhism. Vidarbha or Kanci is said to have been his birth place. However, he was associated with the Satavahana court according to the stories. There are at least five persons bearing the name Nagarjuna known to Indian history. Two of

1 Op. cit., Taranga vi-148, p. 21.

2 Taranga viii-2, p. 25.

3 Essay on Gunadhyā and the Brhatkatha by Prof. Felix Lacote, tr. by A. M. Tabard, Bangalore, 1923.

4 Prof. Gurty Venkataraao, The Early History of Deccan, p. 224.

5 A. B. Keith would place the anthology in the period 200-450 A. D., History of Sanskrit Literature, p. 224.

them were great personalities. One, who flourished in the second century A.D. was a Mahayana philosopher. The second was an alchemist and a Tantra scholar and is believed to have lived much later.

There are many traditions and miraculous stories related about both Nagarjunas. The relationship that existed between Satavahana and Nagarjuna is to be seen also in the Prakrt Katha called *Lilavati*. It would be rather difficult to disentangle a historical Nagarjuna from all this maze and also to determine exactly the works written by him. However, he left a deep impression on tradition which persisted in centres like Sriparvata in Andhra which the Chinese pilgrims have also described in their accounts.¹

Manuscripts of works on Buddhism, Tantra and Alchemy bearing his name are available. In the Chinese Buddhist Tripitika, according to Nanjio's Catalogue, there are twenty-four titles ascribed to Bodhisattva Nagarjuna, translated from the original Sanskrit into Chinese from the fifth century onwards to the end of the tenth century.²

The state of Sanskrit education and culture in a particular area is to be known not only from specific works produced in that area but also from the general conditions of Sanskrit studies and the repositories of sanskrit learning and the venues and facilities available for them in that area, all of which can be gathered from the evidence of the inscriptions. These inscriptions describe the various kings and the pious donations made by them and the endowments created by them for the benefit of scholars. We may, therefore, review the epigraphical evidence in Andhradesa, for the earlier period, from this point of view.

The Satavahanas were followers of Vedic religion. The Nanaghat inscription records the performance of two Aswamedhas, one Rajasuya and other sacrifices and gifts of cows and money by Satakarni II (c. 184-128 B.C.).³ The Nasik inscription of Balasri speaks of Goutamiputra Satakarni (62-86 A.D.)

1 Thomas Watters, On Yuan Chuang's travels in India, Vol. II, p. 208.
Beal, S., Buddhist Records of the Western World, Vol. II, pp. 214 to 217 and 221.

2 B. Nanjio's Catalogue, Appendix I columns 69-70.

3 Select Inscriptions bearing on Indian History and Civilisation, Vol. I by D. C. Sircar, pp. 189-190, op cit p. 199.

as the sustainer of the family of Dvijas and the repository of Agamas (Vedic lore). One of the kings of the dynasty was called Yajnasri. These facts prove that the Vedic rituals had a strong hold on the Satavahana rulers. The priests of the period must have been well-versed in Vedic lore. Further various gods like Indra, Sankarsana, Vasudeva, Yama, Varuna, Surya and Kubera are invoked in the Nanaghat inscription.¹ The *Gathasaptasati*, too, contains several references to Pasupati, Gauri, Rudra, Parvati, Laksmi, Narayana, Saraswati, Krishna, Radha and Ganadhipati.² These references, epigraphical as well as literary, show the world of religion as inculcated in the Puranas in Sanskrit, during this period. It may be noted here, that the Puranas like the *Bhavisya*, the *Matsya* and the *Vayu* have even described the kings of the Satavahana dynasty. Although the Satavahana inscriptions adopt Prakrt language, the contents of the inscriptions reflect wide prevalence of Sanskritic culture.

The earliest Sanskrit inscriptions from the Andhra region belong to the Iksvaku period. Intensive excavations at the site of Nagarjunakonda revealed the fortified city, Vijayapuri, on the banks of the river Krishna, towards the East. The numerous inscriptions, sculptures, coins and other finds testify to the reign of the Iksvaku dynasty there during the third and fourth centuries. A few of the inscriptions recovered in Vijayapuri and its close vicinity are written in Sanskrit unlike the other records of the times. The record of the eleventh regnal year of Ehavala Chantamula is in verse form, employing an Anustubh and a Sragdhara. It mentions the king's exceeding devotion to Kartikeya and its literary and metrical excellence is indeed noteworthy.³ In an inscription of the sixteenth year of the same

1 Select Inscriptions, pp. 189-190.

2 The opening and the closing stanzas and Gathas, Nos. 372, 403, 455, 657 and 89. Kavyamala Edition.

3 E.I. Vol. XXXIII part iv, pp. 147-149. Ed. B. Ch. Chabra, New Delhi.

वर्ष एकादशे राज्ञः प्रभोरेहवलश्रियः ।

शुक्लपक्षस्य माघस्य पुण्य एकादशेऽहनि ॥

देवे यस्यास्ति भक्तिः हृतवहतनये चण्डशक्तौ कुमारे
पौत्रस्सेनापतेर्यस्समरविजयिनः रुद्यातकीर्तेरनिक्तेः ।

king, at the same place, we have a longer inscription in high-flown Sanskrit prose. The king is described as having performed Vajapeya, Asvamedha, as also the Danas of gold, cows etc.—mentioned in Sanskrit ritual works. God Mahadeva Puspa, bhadrasvamin is invoked as the deity in the temple on the Dhvajastambha of which this inscription is engraved. In a third inscription of the eleventh year of Rudrapurusadatta, similarly, Sanskrit prose is employed. The king is referred to as the performer of Asvamedhas and several Danas.¹ Another inscription from Nagarjunakonda, of the thirtieth year of Abhiravasusena, is bilingual, using Sanskrit and Prakrt. The inscription invokes Narayana and mentions another deity Astabhujasvamin. The king is also described as a great protector of Brahmans.² From all this we could legitimately assume that Sanskrit and Brahmanical culture flourished at these sites in Andhra. The significance of these inscriptions at Nagarjunakonda is that as early as the third and fourth centuries, when Prakrt is supposed to have reigned supreme we have inscriptions written in excellent Sanskrit and on themes which are Brahmanical. From this we can assume that, side by side the cultivation of Sanskrit and Prakrt learning flourished in the early centuries of the Christian era.³

Even Buddhistic inscriptions found at Nagarjunakonda, Jaggayyapeta and Gummadidurru and datable in the fifth century A.D. are to be found in the Sanskrit language.⁴ They speak of a Dharmakathika proficient in Nyaya and Vyakarana Sastras. The language is idiomatic and eloquent. All of them again point to the same fact that the cultivation of Sanskrit has not been eclipsed by Buddhistic activity.

The Brhatpalayanas succeeded the Iksvakus in the region

प्रासादाङ् गण्ड पुत्रस्स तलवरवरः कातिकेयप्रसादात्

एलिश्री श्रीविशालं शुभमतिरकरोत् सर्वदेवाधिवासम् ॥

p. 149

1 E.I. Vol. XXXIV pt. i pp. 17-22.

2 E.I. Vol. XXXIV pt. iv pp. 197-204.

J.O.R. Vol. XXIX pp. 41-59.

3 The general president's address by Dr. V. Raghavan, p. 28, Proceedings and the Transactions of the A.O.C., XXI Session at Sri-nagar, ed. by Dr. V. Raghavan, Poona, 1964.

4 Inscriptions in Sanskrit at Nagarjunakonda, by T. N. Rama-chandran, J.O.R. Vol. XVI, pp. 91-92.

South of the Krishna. The Kondamudi inscription of Jayavarman,¹ recording grants to Brahmans, bears close resemblance to the Nasik inscription of Gautamiputra Satakarni and the Karle inscription of Vasithiputra Pulumayi, in respect of language. Devavarman of the Salankayana Gotra is said to have performed an Asvamedha. His Carudevi and Ellore grants in Prakrt contain Sanskrit verses also.² The Kolleru and Pedavengi records of Vijayanandivarman are exclusively composed in Sanskrit.³ Jayavarman of the Brhatpalayana line was a devotee of Siva i.e., Mahesvara. The early Salankayanas were also devotees of Mahesvara i.e., Paramamahesvaras, whereas, the later Salankayanas were devotees of Visnu i.e., Paramabhagavatas. The Salankayanas worshipped a deity called Citrarrathasvamin. The Gorantla grant of Activarman (c. second and third quarters of the 7th century) records a gift of land to a Brahman called Kottisarman who was well-versed in the *Vedas* *Rg.*, *Yajus* and *Samān* and the *Apastambasutra*.⁴

The Visnukundins were the last of the post- Satavahana dynasties that ruled over Andhra before the rise of the Eastern Calukyas of Vengi.

Almost all of them patronised the Vedic religion and their inscriptions are written in Sanskrit. Govindavarman is said to have made gifts of gold and land to Brahmans.⁵ Madhavavarman IV of the Polamuru grant is the greatest of the Visnukundins. He is known to have performed eleven Asvamedhas, thousand Agnistomas, Sarvamedha, Paundarika, Purusamedha, Vajapeya, sixteen Rajasuyas and gifts of land to Brahmans.⁶ He was a devotee of the Lord of Sriparvata and was called Janasraya.⁷ Indrabhattaraka is said to have given away hundreds of cows, gold and land. The style of their

1 E.I. Vol. VI - 316.

2 E.I. Vol. IX - 59.

3 I.A. Vol. V - 175-177.

4 I.A. Vol. IX - 102.

5 Ipur plates E.I.XVIII - 334, 337.

6 Polamuru plates J.A.H.R.S. Vol. VI - 17.

The recent publication of the Indrapalanagara inscriptions proved the acceptability of the longer genealogy of the Visnukundins made longer still. Thereby Madhavavarman Janasraya becomes Madhavavarman IV (cc. 600 A.D.) Vide. Bharati, June-July, '65.

7 Polamuru Plates.

Sanskrit inscriptions is majestic and high-flown. All these facts prove that Vedic religion and Sanskrit learning were in a flourishing state in times of the Visnukundins. With Madhavarman Janasraya of the Visnukundins we pass on from inscriptive evidence for Sanskrit learning to the appearance of an actual work produced by the king or under his patronage.

*Janasrayichandoviciti*¹ is an interesting treatise on Sanskrit prosody named after Janasraya who is identified with Madhavarman IV of the Visnukundin dynasty. The work consists of a Sutra text and a Vrtti on it. There is a verse at the beginning,² probably forming part of the commentary, which contains praise of Janasraya, referring to his magnanimity, wealth and performances of various sacrifices. From the beginning of the Vrtti, we come to know that the sutra work called *Janasrayichandoviciti* was written for the benefit of the people desirous of knowing the real nature of Chandas, Vrtta and Jati. It says that this treatise is free from the defects of the earlier works.

अथातः छन्दोवृत्तजातीनां तत्त्वजिज्ञासवे शिष्याय पौराणिकोषु पैदल्लादि छन्दोविचितिषु यथासंभवं न्यूनातिरेकं परीक्ष्यं परिहृत्य तद्वैष्परिहृतमिमाम्-प्रपञ्चामनाकुलां ज्ञानाश्रयीं छन्दोविचितिं गणस्वामिरचितव्याख्यां व्याख्यास्यामः ॥

P.I. T.S.S. Edn.

It appears from the above that the Sutras are by one author and the Vrtti by another and Ganasvamin was an author of a Vyakhyā on the Sutra text. Prof. V. A. Ramaswamy Sastri interprets the passage गणस्वामिरचितव्याख्यां व्याख्यास्यामः as विशेषेण आख्यास्यामः, वर्ण्यामः on the analogy of a similar expression in the Apastambasutra I - i. अथातो दर्शपूर्णमासौ व्याख्यास्यामः He concludes, 'It only means that *Janasrayichandoviciti* is going to be interpreted with the commentary of Ganasvamin.'³

Sri M. R. Kavi holds that the Sutra and the Vrtti are by the same author and that he is the same as Ganasvamin. *Janasrayi* or *Janasrayi* was produced by the king *Janasraya*, otherwise

1 Trivandrum Sanskrit series. No. 163. Ed. P. K. Narayana Pillai, 1949; Srivenkateswara Oriental Series No. 20, Ed. M. R. Kavi, 1950.

2 The order of the third and the fourth lines is changed in the Tirupati edition.

3 '*Janasrayichandoviciti*' by Prof. V. A. Ramaswami Sastri, J. O. R. Vol. XVII - 139.

called Madhavavarman. He was assisted by Ganasvamin or to put it in another form, Ganasvamin wrote it in the name of his master, Janasraya. It was written in Sutra form with explanations in prose and it is said that Sutras were composed by the king and the explanations by the author, Ganasvamin Sri M. R. Kavi who reads the author's name as Gunasvamin, asserts again that 'the poet Gunasvamin must be the author of the Sutras and the commentary.'¹

The colophon of the Vrtti at the end of each chapter mentions the title of the work as *Janasrayichandoviciti*. The references to the work by the later authors are to both the Sutras and the Vrtti. There are certain commentaries on the *Vrttaratnakara* and a commentary called *Sakuntalacarca* on the *Abhijnanasakuntala* which refer to both the Sutras and the Vrtti as Janasraya's work. So there is confusion and one is apt to be misled and conclude that both are by the same author. Prof. V. A. Ramaswami Sastri observes: The term Ganasvamin may be another surname or title in the sense of master of Ganas, of the royal author, just like Janasraya, for having followed a new technique with regard to Ganas in his work.² But the beginning of the Vrtti considered above clarifies the position. The editor of the work in the Trivandrum Sanskrit Series furnishes three bits of internal evidence in support of the different authorship of the Sutras and the Vrtti.³ (i) Two different interpretations of the Sutra II - 3. (ii) Gitika is defined in the Sutra V - 43 on which Vrttikara says: प्रयोगे यत्नः कर्तव्यः admitting that he knows no illustration thereof. If he is the same as the Sutrakara, could this happen? (iii) Further, having interpreted the Sutra; IV - 2 as भा इत्येको गुरुः पादे पादे भवति चेत् श्रीनर्तम् वृत्तं भवति । he puts the question : कथमेतदुपलभामहे, सूदानुक्त्वात् पादे पाद इति ? and answers thus : समस्तार्थयोरसंभवात् । कथमसंभवः ? उक्तस्य चतुरक्षरत्वादेकमक्षरं समस्तमर्थञ्च न भवति । This kind of interpretation, according to the editor, could only suggest different authorship of the Sutras and the Vrtti.

What can be the relationship between the work and Janasraya, who may be Madhavavarman IV? Neither the

1 Introduction to the Tirupati edition by M. R. Kavi, p. ii.

2 J. O. R. Vol. XVII pp. 140 - 141.

3 Introduction, p. vi.

opening stanza, an encomium of the king, nor the Dandaka stanza IV – 117, supposed to contain the king's praise, mentions the literary and scholarly achievements of the king. So it is safer to believe that one of the scholars of Madhavarman's court wrote the work and named it after his patron. Sri M. R. Kavi's suggestion that the author was Gunasvamin or Rudrasvamin seems to have no evidence to support it. Nor could Gunasvamin be the author of the *Vrtti*. It must be noted that the *Sutrakara*, *Gunasvamin* and the *Vrttikara* cannot be separated in time from one another. Since *Vrttikara* refers to king Janasraya in the present tense 'Jayati', and 'Vahati' he must have been the king's contemporary.

The work is divided into six chapters. The subjects matter of the different chapters is as follows. The first *Adhyaya* deals with the classification of metres into 26 classes on the basis of the number of syllables, the *Guru* and the *Laghu* and the symbols with which they are indicated in the work, eighteen artificial words used in elucidating the metres, *Ganas* and *Yati*. The second third and fourth *Adhyayas* deal with *Visamavrttas*, *Ardhasamavrttas* and *Samavrttas*, respectively. Differentiation of *Jati* and *Chandas* and the *Jati* varieties of *Matravrttas* are treated in the fifth chapter. The sixth *Adhyaya* gives the *Prastara* or the ramifications of each metre and the method of determining them and allied topics.

Janasraya's treatment of metres is more elaborate and complete than Pingala's and Bharata's.¹ As the *Vrtti* states, Janasraya follows Pingala to some extent. A comparison of *Janasrayi* and Pingala's work shows many points of interest ². The general classification of metres is the same in both. Some *Sutras* are common to both the works whereas some are similar. The points of contrast, however, are many and they are significant. Pingala treats of Vedic and Classical metres, whereas Janasraya treats of only Classical metres. Pingala accepts eight *Ganas* of three syllables each. Janasraya uses eighteen quantities or groups of syllables containing two to six syllables. The *Ganas* of Pingala have the following parallels in the *Janasrayi*:

1 J.O.R. Vol. XVII p. 139.

2 Introduction to the Trivandrum edition, pp. xi - xix. Vide H.C.S.L. pp. 903 - 908.

म गणः	नन्साग्
य गणः	कृशाङ्गीङ्
र गणः	धीवराप्
स गणः	कुरुतेल्
त गणः	ते श्रीः कवब्
ज गणः	विभातिक्
भ गणः	सातवत्
न गणः	तरतिर्

The following ten are the additional quantities in the *Janasrayi* provided for the convenience of describing the metres.

गङ्गास्	कमलिनीय्
नदीज्	लोलमालाष्
चन्द्रप्	धैर्यमस्तुतेट्
ननुर्	रौतिमयूरोब्
नचरतिद्	जयनवरण्

The last consonant of these eighteen quantities stands for the group, in the Sutras. This method has been suggested by Pingala himself when he describes the Ganas as : धीस्त्रीम्, वरासाय् and so on. The eight groups corresponding to the Ganas and लोलमालाष्, धैर्यमस्तुतेट् and रौतिमयूरोब् altogether eleven, are also indicated by the initial vowel. According to Prof. H.D. Velankar,¹ the enunciation of the Ganas with five and six Matras by *Janasrayi* discloses the desire of the author to describe more Matravrttas than the usual ones appearing in Sanskrit literature. The Jatis that are defined by him in Sutras V-45 to 72, do properly belong to the field of Prakrt prosody though the author has defined and illustrated them as if they were Sanskrit metres.

Another feature of *Janasrayi* is the great importance it attaches to Yati or caesura. It distinguishes metres on the basis of the change in Yati. Dhruva (V-41.) is distinguished from Giti (V-40) since it has Yati after the fourth Gana in both the hemistichs. The technique of indicating the place of Yati is explained by the Sutra : स्वरंस्सनैः (I-43). It means that the position of Yati is indicated by vowels significant of their serial number along with the consonant 'न'. Due to these various devices, *Janasrayi* is able to describe the metres in a

1. Introduction to the *Chandonusasana* of Hemacandrasuri, p. 4. By Prof. H.D. Velankar, Bharatiya Vidya Bhavan, Bombay, 1960.

very brief manner. An example is cited for clear understanding. Bhujangaprayata is defined thus : भुजङ्गप्रयातं ङ् ङून् (IV - 54) nr nr and Yati is after the sixth letter since 'अ' in 'नू' is the sixth vowel.

कृशाङ्गीङ् कृशाङ्गीङ् कृशाङ्गीङ् कृशाङ्गीङ् ॥
 प्रहृष्टो महेन्द्रः प्रनष्टो निदाधः
 प्रविष्टोऽन्यपुष्टः प्रहृष्टा भुजङ्गाः ।
 जलाद्रा गिरोन्द्राः मदाद्रा गजेन्द्राः
 सपर्दा वृषेन्द्राः विवैरा नरेन्द्राः ॥

Ibid p. 47

For determining the Prastaras or ramifications of metres also the *Janasrayi* gives two different methods; one similar to that of Pingala and another unique by itself.¹ In a good number of cases *Janasrayi* gives different names to metres. e.g., Upajati of Pingala is called Indramala and Vilasini is called Sangata. Some classical metres treated by Pingala are omitted by *Janasrayi* viz., Vidyunmala, Sravini, Upagiti, Udgiti etc. *Janasrayi* expounds many metres not dealt with by Pingala like Padmini, Lalana, Tata, Jalada, Galita, Sirsaka and Dvipadi.

The Dandaka, Matrasamaka and some others are treated more elaborately. *Janasrayi* uses 'bha' to denote Guru and 'ha' to denote Laghu. The value of the work is rightly estimated by Sri P.K. Narayana Pillai in the following words: 'on the whole in point of technique comprehensiveness and precision *Janasrayichandoviciti* is an improvement of Pingala's *Chandassutras!*'²

The *Vrtti* is brief and avoids discussions, but here and there refers to divergent interpretations.³

The most significant fact from the stand point of literary history is the good number of illustrations met with in the *vrtti*. There is an immense variety in them and they give us an insight into the rich poetic literature available at that time. Among the verses cited there are many that contain the names of metres introduced into them through *Slesa*. In all, there are one hundred and ninety seven illustrative verses. Among the Buddhist writers whose verses are quoted, Asvaghosa may

1 Vide Introduction to the Trivandrum edition, pp. xv - xviii.

2 Introduction, p. xix.

3 Different views on *Padavibhaga* are discussed in *Udgataprakarana*. II - 6.

be mentioned. From his two works *Buddhacarita* and *Saundarananda* quotations are given and his *Sutralankara* is also mentioned among works in which illustrations could be found for other metres.¹ Two verses, one from each of the *Bhanas* of *Vararuci* and *Sudraka* are quoted. Quotations are taken from the works of *Kalidasa*, *Kumaradasa* and *Bharavi*. It is interesting to note that *Vikatanitamba* and *Sundarapandya* are among the authors quoted here. Two verses are from *Bharata's Natyashastra*. There are quite a good number of verses whose sources are not known. There is no evidence to find out whether the *Vrttikara* himself is the author of any of them.²

The number of quotations from Buddhist works might suggest that *Janasraya*, the author's patron was a Buddhist. But the *Polamuru* inscription describes him thus³:

ऋत्सहस्रयाजी हिरण्यगर्भप्रसूतः एकादशाष्वमेधावभृथत्तानविगतजगदेनस्कः
सर्वभूतपरिरक्षणचुञ्चुः विद्विद्विजगुरुवृद्धतपस्त्विजनाश्रयो महाराजः माधववर्म ॥

and proves that the king was a follower of the Vedic religion who performed many Vedic sacrifices and was the refuge of the learned *Brahmans*, *Gurus*, old people and ascetics. Hence he was called *Janasraya*. All that we can suggest is that the real author of the *Sutras* or the *Vrtti* was a Buddhist himself and drew these illustrations from Buddhist classics in addition to Brahmanical works.

Though the *Janasrayi* school is now obsolete, there are some references to it in treatises on prosody and other literary works. *Jayakirti* in his *Chandonusasana* mentions *Janasraya*. Among others that refer to this work are *Krsnasara* alias *Vedendrabharati* in his *Vrttaratnakaravyakhya*, *Karunakaradasa* in *Kavicintamani*, another commentary on the *Vrttaratnakara* and the *Sakuntalacarca*, a commentary on the *Abhijnanasakuntala*.⁴

Educational institutions called *Ghatikas*⁵ came into existence during the times of the *Visnukundins*. The *Chikkula* plates of *Vikramendravarman II* refer to such an institution establi-

1 IV - 120. *Trivandrum edition*, p. 69.

2 *Vide Introduction*.

3 *Polamuru plates*, ed., *Subbarao*, *J.A.H.R.S.* Vol. VI - 17.

4 *Introduction to the Trivandrum edition*, pp. iii - iv.

5 *Administration and social life under Pallavas*, by Prof. C. Minakshi, p. 186. Prof. Minakshi explains *Ghatika* as a place where scholars

shed by him.¹ The members of these Ghatikas devoted themselves to the study of the Vedic lore. These Ghatikas received royal patronage during the subsequent period also. There is a record commemorating the grant of land to the Brahman occupants of the Ghatika of Kanci, which played an important part as a great educational centre during the Pallava period. The names of the Brahmins with their native villages recorded in the grant indicate that a pretty large number of them must have originally belonged to the Telugu country. They were all learned in the Vedas and the Sastras.²

Hieun Tsang describes the monasteries at Sriparvata, Dhanakataka and those at Purvasaila and Avarasaila near Vijayavada.³ The occupants of these institutions were devoted to the study of the Mahayana Buddhism.⁴

The Eastern Calukyas of Vengi were themselves learned besides being patrons of Sanskrit learning. Jayasimha I of the Eastern Calukyas (641-673 A.D.) pays a tribute to his beloved preceptor, learned and noble Narasimhasarman, in his Pedda Vegi plates.⁵ Visnuvardhana II and his son, Mangi were quite learned.⁶ Kali Visnuvardhana was an adept in political science while Gunaga Vijayaditya possessed fine literary taste.⁷ Calukya Bhima I was a connoisseur of fine arts.

Among the copper plate grants of the Eastern Calukyas, we find records of grants to Brahmins who were Vedic and Sastraic scholars. Visnusarman and Madhavasarman, who belonged to the Gautama Gotra and the Taittiriyacarana were the donees of the Chipuripalle grant of Kubja Visnuvardhana.⁸ They were learned in the Vedas, Vedangas, Itihasas, Puranas, Dharmashastra and the Agamas. According to the introductory biographical matter in the *Avantisundarikatha* of Dandin, the

and students strove after knowledge. (ghat=to strive after) Kielhorn explains it as an establishment consisting of a group of holy and learned Brahmins. E. I. Vol. VIII-26, fn. i.

1 E. I. Vol. IV-196.

2 S. I. I. Vol. II, part v-519.

3 Beal, S. Buddhist Records of the Western world, p. 221.

4 Ibid.

5 E. I. Vol. XIX-260.

6 I. A. Vol. XX-105.

7 M. E. R. 1909, p. 108.

8 I. A. Vol. XX-16.

great Bharavi, author of the *Kiratarjuniya* and his friend Damodara became attached to Kubja Visnuvardhana of Vengi.¹ Damodara is described here as an Adikavi, an eminent Brahman and probably an author of Prakrt works also. He is mentioned as the author of the work called *Gandhamadana* and a treatise on poetics. But the last works mentioned were written by him in the Pallava court at Kanchi to which he had migrated.² According to the information in the New Catalogus Catalogorum, Vol. II, page 284 (a), Jain medical writer of about 800 A.D., named Ugraditya or Ugracarya is known to have flourished under the Eastern Calukyan Visnuvardhana IV and written at Ramagiri in Vengi, five medical works *Kanakadipika*, *Kalyanakaraka*, *Jagatsundari*, *Bhisakprakasa*, and *Ramavinoda*. Sarvasarman, a scholar in Vedas and Vedangas was the donee of a grant of Visnuvardhana.³ The Kolavennu copper plate pays a tribute to the family of scholars of Kramavid Kommana who was a thorough scholar of the Veda.⁴ His ancestors knew Kramapatha and were scholars in Veda and Vedangas and his descendants were clever in the assemblies of eminent men. The grantee of the Pedda Vegi plates⁵ of Jayasimha I was Somasarman of Gargya Gotra, well-versed in Vedas and Sastras and was hospitable to all. His father and grandfather were scholars in four Sastras. Padmabhattacharaka, a donee of a grant of Vijayaditya, son of Visnuvardhana (c.935 A. D.) was a scholar in Vedangas and a devout student of the Taittiriya-sakha.⁶

Some of the Eastern Calukyas built temples and made endowments to them. These temples played a great role as centres of learning and cultivation of fine arts. Vijayaditya II is said to have built hundred and eight shrines of Siva.⁷ Yuddhamalla II constructed the Kartikeya temple at Vijayawada.⁸ The famous

1 *Avantisundari*, T. S. S. Edn., p. 10. *Avantisundarikatha*, T.S.S. Edn., p. 11.

2 N.C.C. Vol. I - 308 (b).

3 A. R. E. 1946-7, p. 6.

4 S. I. I., I - 45.

5 E. I. Vol. XIX - 260.

6 S. I. I. IV - 180.

7 J. T. A. Vol. I - 146.

8 E. I. Vol. XV, pp. 157-159.

temples at Draksarama¹ and Calukya Bhimavaram² were erected by Bhima I.

The inscriptions of the Eastern Calukyas are mainly in Sanskrit and their authors exhibit considerable skill in their compositions. Some of these inscriptions read like miniature Campukavyas. A brief notice of the epigraphical literature of the times is given here and it shows that the poetic merit of these epigraphical writers is noteworthy.

Bhatta Vamana the author of the Narasapura and Attili inscriptions of Calukya Bhima I (A.D. 892 and 921) is described as Kavivrsabha.³ Ayyanabhatta who composed the Arumbaka plates of Badapa (980 A. D.)⁴ employs a Kandapadya in Sanskrit in the middle of his composition.

Bhimasuri is the author of the Penneru copper plate grant⁵ of Saktivarman I (999 – 1000 – 1011 A. D.). The text contains a lengthy description of the genealogy in ornate Sanskrit prose and verse employing Alankaras like Anuprasa, Upama, and Slesa. Betanabhatta is the author of the Korumi'lli inscription of Rajarajanarendra (1022 A. D.).⁶ The inscription contains Sanskrit Slokas, prose and a Sanskrit composition in an indigenous metre, Ragada, in twenty-four lines e.g.,

तस्मै समस्तजनताविशेषगुणाय	1
सकलार्थशस्त्रपरिनिष्ठतविनोदाय	23
सुकुमारताधिकसरोजभियपदाय	24

There is Antyaprasa in all the twenty-four Padas. Except in lines 2, 3, 4 and 16 there is Adiprasa also. In lines 1, 4, 6, 7, 9, 11, 18, 20, 21, 22 there is Yati and in the 12th line there is Prasayati also. Thus the composition is peculiar in Sanskrit.

Nannayabhatta is the composer of the Nandampudi grant of Rajarajanarendra (1053 A.D.).⁷ The grant was made to Narayananabhatta a great scholar and also a collaborator of Nannaya in writing his Telugu *Bharata*. It contains a detailed

1 J. T. A. Vol. XI – 251.

2 E. I. Vol. IV – 240.

3 J. T. A. Vol. XI – 255.

4 E. I. Vol. XIX. – pp. 137 – 146.

5 The Eastern Calukyas of Vengi, by Dr. N. Venkataramanayya, M.A., Ph.D., Appendix iii, pp. 311 – 315.

6 I. A. Vol. XIV – 53.

7 E. I. Vol. IV, pp. 300-309; ed. F. Kielhorn.

description of the ancestry of the king and also of the donee. The literary value of the inscription is considerable. It is also interesting to note that it comes from the hand of the greatest and the first poet in Telugu literature. Describing lunar origin of the lineage of the king, he writes about the Pandavas as follows:

पुत्रास्तस्य च धर्मजभीमार्जुननकुलसहवेवाः ।
पञ्चेन्द्रियवत्यन्व स्युविषयग्राहिणस्तस्य ॥

Lines 13 – 14

The valour of Visnuvardhana is described thus :

यस्य स्फारभुजाकृपाणदलितारातीभक्तमस्थल –
प्रोन्मुक्तामलवत्तमौक्तिकचयस्सङ्ग्रामरङ्गन्तरे ।
धृते वीररसाक्रियाभिनयनप्रस्तावनालक्षितं
वीरश्रीरचिताङ्गलिप्रविसरत्पुष्पोपहारश्रियः ॥

Lines 60 – 63

One of his own ancestors is described in the following manner, with the figure Ullekhha.

तस्य श्रीमान् हिमकरकरप्रस्फुरत्कीर्तिराशे –
रासीत्सनुस्सकलविदुषामच्चितः काञ्चनार्यः ।
यं मन्यन्ते यममरिणाः कामधेनुं कवीन्द्राः
कीडारामं परमसुहृदो जीवितं बन्धुवर्गः ॥

Lines 69 – 72

Narayanabhatta is described as a poet in five languages and was known as Kavirajasekhara.

यस्संस्कृतकर्णाटपैशाचिकान्ध्रभाषासु ।
कविराजशेखर इति प्रथितः सुकवित्वविभवेन ॥

Lines 74 – 75

We shall revert to Nannayabhatta's literary contributions in a subsequent section.

The Amaravati inscription of Pallava Simhavarman¹ is assigned to the eleventh century on paleographical considerations. It contains eleven verses and a prose passage and displays certain literary qualities. Describing the mythological origin of the Pallavas, an episode of love between Asvatthaman and Madani, an Apsarasas is related in good poetry, e.g.,

सरः प्रवाताम्बुजविस्खलतिर्या –
वियोगभीतं कलहंसमण्डलम् ।

अशोकभूमावुपविश्य सस्पृहं
 विलोक्यन्तीमुपतस्थिवान् विः ॥
 उमेव शर्वं प्रबभूव नात्मनो
 निरीक्ष्य तं काममिविवेषम् ।
 अथोभयं गाढ़निवोधभावकं
 सुराङ्गनास्त्रङ्गमयां बभूविरे ॥

Viddaybhatta is the author of the Chellur¹ and Pithapuram² copper plate grants of Viracoda (1100 A. D. and 1102 A. D.). The Chellur plates seem to be the best of the records of Calukyas from the literary point of view. They contain 114 lines and describe the genealogy of the Calukyas in a poetic manner. Written in prose and verse the inscription reads like a small Campukavya. After describing the mythological origin of the race beginning from Visnu, Moon and others, the author describes one Vijayaditya, who was an ancestor of Viracoda as follows :

ततः प्रभ्रुतिष्विच्छिन्नसन्तानेषु अयोध्यासिंहासनासीनेषु एकाश्वषिष्ठ-
 चक्रवर्तिषु गतेषु तद्वश्यो विजयादित्यो नाम राजा विजिगीषया दक्षिणापथं गत्वा
 विलोचनपल्लवमधिक्षिप्य दैवदुरीह्या लोकान्तरमगमत् । तस्मिन् सङ्कुले पुरोहि-
 तेन वृद्धामात्यैत्र सार्धमन्तर्वत्तो तस्य महादेवी मुडिवेमुनामाप्रहारमुपगम्य तद्वास्तव्येन
 विष्णुभृत्योमयाजिना महामुनिप्रभावेन दुहितनिर्विशेषमभिरक्षिता विष्णुवर्धनं
 नन्दनमस्त । सा तस्य कुमारकस्य मानव्यसगोत्र हारीतपुत्रहिपक्षगोत्र ऋमोचितानि
 कर्मणि कारयित्वा तमवर्धयत् । स च मात्रा विदितवृत्तान्तस्त्वं निर्गंत्य
 चालुव्यगिरौ नन्दां भगवतों गौरीमाराध्य कुमारनारायणमातृगणांश्च संतर्प्य
 श्वेतातपत्रैकशङ्कः पञ्चमहाशब्दपालिकेतनप्रतिडक्कवराहलाङ्गुलपिङ्गुलकुन्तसिंहासन-
 मकरतोरणकनकदण्डगङ्गायमुनादीनि स्वकुलकमागतानि निक्षिप्तानीव साम्राज्य-
 चिह्नानि समादायकदम्बगङ्गादिभूमिपालान् निजित्य सेतुनर्मदामध्यं सार्धसप्तलक्षं
 दक्षिणापथं पालयामास ॥

Rajarajanarendra is described thus :

यो हृषेण मनोभवं विशदया कान्त्या कलानां निर्धि
 भोगेनापि पुरन्दरं विपुलया लक्ष्म्या च लक्ष्मीधरम् ।
 भीमं भीमपराक्रमेण विहसत भाति स्म भास्तव्याशाः
 श्रीमत्सोमकुलैक्षूषणमणिदीनिकचिन्तामणिः ॥

The munificence of the king is described with the suggestion of the figure Virodha in a beautiful manner.

यस्य प्राङ्गणसूमिषु प्रतिदिनं प्रक्षाल्यमाणामित -
 क्षोणीदेवसमूहपादविगलद्वारिप्रवाहैश्शुभैः ।

1 I. A. Vol. XIX - 423 and S. I. I. Vol. I - pp. 31 - 62.

2 E. I. Vol. V, pp. 70 - 100.

शश्वन्मार्गसहस्रपूरिभिरहो गङ्गाप्रवाहा जिताः
देवेष्वन्यतमस्य पादगलिता मार्गनिययासिताः ॥

There are thirty-seven Slokas in all and the rest is in prose. The Slokas are composed in a variety of metres like Sardulavikridita, Sragdhara, Arya Anustubh, Indravajra and Vasanta-lilaka.

The Calukyas of Vemulavada, too, distinguished themselves in their patronage of Sanskrit literature. Arikesari III, a feudatory of Krsna III of the Rastrakutas patronised Soma¹ deva, the great Jaina author of the *Yasastilakacampu* (959 A.D.). The Parbhani plates (966 A.D.) of Arikesari III² record a grant to a Jaina temple called Subhadhamajinalaya in Vemulavada which was built by his father. The donee of the grant is Soma-deva.

The Kondapadumatis also seem to have patronised Sanskrit literature. Kavi Bhallata is the author of two lexicographical works *Padamanjari*³ and *Ganamanjari*.⁴ This Kavi Bhallata is different from the Kashmirian Bhallata and Vira Bhallata Desika of the Kakatiya court. He was patronised by a king called Buddha. The first verse of his *Padamanjari* says :

लक्ष्मीर्बुद्धनृपालेन यं प्राप्ता कविभ्लटम् ।
तेन काव्यदृशा प्रोक्ता सप्रासा पदमञ्जरी ॥

This king is probably the same as Buddha IV (1149-1173 A. D.) of the Kondapadumatis of the Chandavolu inscription.⁵ The colophon of his other work *Ganamanjari* states that he acquired the capacity to compose in different languages by the gracious blessing of the lord of Draksarama.

The *Padamanjari* is a lexicon of words ending in Ka etc., listed out in the alphabetical order. The work consists of 137 Anustubh Slokas. The *Ganamanjari* is small work in 41 Slokas listing out words in various Ganas for the benefit of the authors of Sanskrit verse. As the author puts it :

गणप्रयोगसिद्ध्यर्थं कविजीनसाधनम् ।
विनाविभक्तिरोऽस्माभिः कश्याते गणमञ्जरी ॥

1 *Yasastilakacampu*, Introductory portion.

2 Vide Dr. V. Raghavan, N. I. A. Vol VI, pp. 67 - 69.

3 J. T. S. M. L. Vol. XVI Parts II and III. 'Nighantusamuccaya'.

4 J. T. S. M. L. Vol. XVII Part I 'Nighantusamuccaya'

5 E. I. Vol. VI; No. 26.

The author distinguishes between Purusaganas and Striganas classifying 'ta' 'ja' 'bha' 'na' as Purusaganas and 'ma' 'ra' 'sa' 'ya' as Striganas. The handy definition of the Ganas occurs here.

आदिमध्यावसानेषु यरता यान्ति लाघवम् ।
भजसा गौरवं यान्ति मनौ तु गुरुलाघवम् ॥

In the eleventh century literature began to develop in Telugu. The literary form of Telugu as well as the works produced from this time bear, again, another testimony to the active cultivation of Sanskrit in Andhra. The Telugu literature of the early period consisted of translations of the great Sanskrit classics. The evidence of a translation testifies to the thorough knowledge of the translator of the language and literature of the original. On the linguistic side, the Telugu authors borrowed profusely from the Sanskrit vocabulary. The Sanskrit metres were also adopted in the Telugu compositions and the literary traditions and conventions of Sanskrit were also adopted and maintained. So far as the period under review is concerned, the main literary production in Telugu is the *Andhramahabharatamu* of Nannayabhatta, who flourished under the benevolent rule of Rajarajanarendra of Vengi. Nannayabhatta was a scholar in Purvamimamsa and other Sastras. His *Andhramahabharatamu* is a rendering of the Sanskrit *Mahabharata* into Telugu. He did the translation up to the middle of the Aranyakaparvan. Besides beginning the work with a Sanskrit Sloka,¹ he has also adopted Sanskrit metres in his Telugu composition. In form also, his work is modelled after the Sanskrit Campu and he proclaims that he chose to write in Telugu to cater to the literary taste of the speakers of the local language.² His Telugu language is charged with Sanskrit vocabulary.

1 *Andhramahabharatamu*, I - i

श्रीवाणीगिरिजाश्रिराय दधतो वक्षोमुखाङ्गेषु ये
लोकानां स्थितिमावहन्त्यविहितं स्वीपुंसयोगोङ्गवाम् ।
ते वेदत्यमूर्तयस्त्वपुरुषासंपूजितावस्सुरैः
भूयासुः पुरुषोत्तमाम्बुजभवश्रीकन्धराः श्रेयसे ॥

2 *Andhrasabdacintamani*, I-ii.

स्वस्थानवेषभाषाभिमतास्सन्तो रसप्रलुब्धधियः ।
लोके बहुमन्यन्ते वैकृतकाव्यानि चान्यदपहाय ॥

Sometimes the syntactical rules of Sanskrit grammar have also influenced his Telugu. Long and sonorous compounds as in Sanskrit are characteristic of his composition. What is now said regarding the pioneer of Telugu literature holds good for all that followed him and the influence of Sanskrit on language, metre, figures and literary modes is found in an increasing measure in subsequent Telugu literature. It can be safely said that Sanskrit became an essential equipment of a Telugu writer and there was hardly a Telugu writer or scholar of standing who was not and is not acquainted with Sanskrit and Sanskrit literature.

CHAPTER THREE

THE KAKATIYAS OF WARANGAL

The Kakatiya period marked an epoch in the development of literature and fine-arts in Andhradesa. The Kakatiyas extended their liberal patronage to Sanskrit scholars and poets. Beta II (1085–1115 A.D.),¹ a Jain in the beginning, came to evince great interest in the Saiva religion on account of the teachings of a great scholar, Ramesvarapandita. Devanabhatta was the composer of the Kazipet inscription (1080 A.D.) which records the gift of an Agrahara to Ramesvarapandita by Tribhuvanamalla, son of Beta II. The poetic talent exhibited in it is considerable. Acintendradeva, the son of Ramesvarapandita, was the author of the inscription on the thousand pillared temple at Hanumakonda dated 1163 A.D.² He flourished in the Kakatiya court from his childhood and remained unmarried resolving to devote his entire life to the propagation of the Saiva faith. He belonged to the Bharadvajagotra and was a disciple of Advayamrtayati. The mention of Advayamrtayati shows that Advaita was studied well at that time in Andhra.

The inscription referred to above speaks well of the literary talents of Acintendradeva. His panegyrics are written in ornate style with sweet diction.

स्फायत्कैरवतीन्दुरम्बुजपतिस्सपष्टाम्बुजत्यंबरं
लोलं नीलसरोजति स्फुटयशोदुधोदधौ संप्रति ।
ज्योतीषिं स्फुटबुद्बदल्ति हरितः कूलन्ति लोकास्प्रय –
श्रव्यद्वीचिचयन्ति यस्य जयति श्रीरुद्रदेवोद्भुतम् ॥

Verse 40

1 Corpus 7. Corpus 12 says that Tribhuvanamalla's father gave an Agrahara called Sivapura to Ramesvarapandita.

2 Corpus 3, Verse 4.

भारद्वाजकुलश्रीयः परिबृद्धश्रौतर्कियाकर्मठः
श्री रामेश्वरदीक्षितो जनयिता यस्य श्रतावग्रणीः ।
सोऽचिन्तेन्द्रवरोऽद्वयामृतयतेशिशाल्यो यातिशश्रद्धया
श्रीमद्भुद्रनरेश्वरस्य सुमतेवंशावर्लि वर्णये ॥

His description of the capital Hanumakonda runs thus:

यत्र द्विजेन्द्रभवनेषु निवार्यमाणाः
कीरा: पदन्ति पटवो वटु भिस्समेताः ।
सर्वाङ्गतसमस्तविचारचारु—
चारित्र चार्चितपदक्रमयुक्तवेदान् ॥

Verse 44

The epigraphical poets, both the authors of the inscriptions as well as the donees, have contributed considerably to Sanskrit learning and literature of the times. We come across another poet namely Balabharati among the Kakatiya inscriptions, who refers to himself as Satkavi and his composition as Suktumuktavali.¹ The author of the Pakhal inscription of Ganapati-deva (1245 A.D.)² is even called a Kavicakravartin. The Kotagiri plates of Rudramadevi (1273 A.D.)³ contain names of donees who were referred to as poets: Animikavigaru, Surikavigaru and Dravida Unjapirakavigaru, a poet from the Tamil country. Surya the author of the Kolavennu inscription of 1250 A.D.⁴, is described as a Kavi. Mayurabhattopadhyaya was the composer of the inscriptions in Mahabubnagar District at Vardhamanapura, Lingala and Palem.⁵ He was the son of Isvararya of Atreyagotra and a scholar in Veda and Vyakarana. He was an adept in composing difficult poems of the Citrabandha type and had the title Abhinavamayura, after the classical writer who wrote the *Suryasataka*. His son Isvarabhattopadhyaya (c. 1276 A.D.) the author of three Bodhpur inscriptions is referred to as a great scholar and poet. The extraordinary skill seen in his verse shows that he is a good writer in Sanskrit. He is described as a matter of the *Yajurveda* with its Pada order and the Paninian grammar.⁶ He was also a master of Citrakavita which is seen in his inscriptions also. He wrote verses eschewing classes of letters completely: Niskanthya, Nistalavya, Nirmurdhanya, Nirdantya and Nirosthya. He wrote also verses wherein the words appear to be

1 The Kundanavaram record.

2 Ed. L. D. Barnett, Hyderabad Archaeological Series No. 4.

3 The Kotagiri plates of the reign of the Kakatiya queen Rudramadevi, Lines: 79-81, 85-86, 86-87.

4 Kakatiyasasanakavulu by K. H. V. Sarma, Bharati, Februry, 1959 pp. 15-24.

5 Ibid.

6 No. 51, Bothpur Inscription, I-23, 24.

erroneous but not really so: Apasabdavadabhasa. In some verses all words appear to be indeclinables or repeated but not really so: Avyayabhasa and Punaruktavadabhasa. A few verses hide the verb, Kriyapadagopaka. Among his other feats in versification may be mentioned insertion of a smaller Sloka into a bigger one and the introduction of foreign words which can be split up suitably and interpreted to make sound meaning. Besides all these, the poetry of Isvarasuri contains good imagery. In a Bothpur inscription he is styled as a prince of poets i.e., Kavisvara.¹ Included in his inscriptions are the Bandhas Padma and Cakra in which are embedded his own name, the name of his patron and the nature of the composition.²

Apart from the scholars who figure as composers of the inscriptions, there were authors of regular works who enjoyed the patronage of the Kakatiyas. Jaya was the commander of the elephant forces of Ganapatideva (1199–1262 A.D.) and was also his brother-in-law. He was the author of the famous treatise on dance called *Nrttaratnavali*³ which was written in the year Ananda, 1253–4 A.D.⁴ Jaya was the son of Pinacodi of Ayya family who ruled the Krishna delta under the Velanadu chiefs. He had two sisters Narama and Perama. Ganapatideva subdued the Ayya chief and married his two daughters while Jaya was still a boy. He recognised the talents of the boy and was impressed by his loyalty. He honoured him and entrusted him to Gundamatya for education.⁵ When Jaya grew up he was made the commander of the elephant forces by Ganapatideva.

Jaya wrote the *Nrttaratnavali* at the instance of his master for his recreation.⁶ He described the local and regional dances as prevalent at the time of King Ganapatideva. viz.,

महाराजाधिराजेऽस्मिन् गणपत्यवनीश्वरे ।
समुद्रमेखलामेनां बाहुना रक्षति क्रमाम् ॥

1 No. 50. Bothpur inscription, I-8.

2 Corpus - pp. 148-157.

3 R. 5659. Govt. Oriental Manuscripts Library Series No. 1. Ed. by Dr. V. Raghavan, M.A., PH.D. Refer to the Introduction for details about the author, work and the literature under the Kakatiyas.

4 *Nrttaratnavali*, p. 158.

5 *Nrttaratnavali*, I-13.

6 I-14. op. cit.

या देशी वर्तते लोके सास्माभिः कथ्यते स्फुटं ।
निरूप्यतेऽधुना देश्यां स्थानकानि यथाक्रमम् ॥

Nrttaratnavali, p. 159. Verses 11, 12.

He says that he knew the secrets of the technique of dancing through constant practice and study.

अभ्यासाद्गुरतोक्तिभज्जिष्यु बहुव्याख्यावटेषु श्रमात्
संवादाद्गुरुसंप्रदायसुहृदां शांभोः प्रसादादपि ।
क्षात्वा शस्त्ररहांसि निर्मतमिदं व्यक्तं भहर्थर्थान्तिं
न स्यात् कस्य हिताय शाश्वतयशसंरक्षणं लक्षणम् ॥

Nrttaratnavali, 1-12.

The *Nrttaratnavali* treats the subject of dance under two broad sections, each consisting of four chapters. The first section is devoted to the dance forms and technique handed down from Bharata and is known as Marga, while the second section deals with the dance forms and techniques that developed in different regions later and is called Desi. The chief contribution of Jaya to dance¹ consists in the excellent treatment given to the dance forms that developed in the later times, after tracing carefully the different traditions associated with different dance teachers in interpreting Bharata. Jaya cites the following authorities : Bharata, Kohala, Matanga and his *Brhaddesi*, Abhinavagupta's commentary on the *Natyashastra*, Kirtidhara and Bhatta Tandu, two other exponents of Bharata and Srisankuka. Jaya is also indebted to Somesvara, the author of *Manasollasa* or *Abhilasitarthacintamani*. The *Nrttaratnavali* bears some close relation to the *Sangitasamayasara* of Parsvadeva and the *Sangitaratnakara* of Sarangadeva. The *Sangitasaramrita* of the Tanjore Maharatha king, Tulaja has citations from the *Nrttaratnavali*.²

The *Nrttaratnavali* is also important from the point of view of textual criticism. It restores corrupt lines of *Abhinavabharati* and also reads some of the lines of Bharata not commented upon by Abhinavagupta. The work also throws light on Karanas in sculpture and the problem of correlating them with texts.

As Dr. V. Raghavan has pointed out in his critical edition the importance of Jaya's work really lies in the detailed treat-

1 Vide Introduction.

2 Introduction to the *Sangitasaramrita*, Ed. by Dr. V. Raghavan, pp. xxii, xxvi, xxvii, xlvi, xliii.

ment of Desi dance.¹ Although a technical treatise, the *Nrttaratnavali* bears witness to the poetic gifts of the author.² He possessed mastery of language and a capacity to work in easy and sustained Slesa. His ability to give a graphic description of concepts is seen at its best in his presentation of the Desi Lasyangas. High-flown poetic descriptions are found in the last two chapters while portraying the Patra, the patron and other details regarding a dance performance.

That Jaya wrote a work called *Gitaratnavali* is known from the *Nrttaratnavali* itself.³ He is also said to have written another work called *Vadyaratnavali* by some but we have no evidence to prove the statement.⁴

King Prataparudra (1296-1323 A.D.) was one of the most illustrious emperors of Andhradesa. He was the grandson of the Kakatiya Empress, Rudramadevi (1258-1296 A. D.). Prataparudra was adopted by her and succeeded her to the throne early in his life. His parents were Mahadeva and Mummadamba.⁵ Mummadamba was the daughter of Rudramadevi. Prataparudra was a great conqueror and extended his kingdom far and wide. The culture of the country began to flower under his benevolent rule. Literatures and fine-arts and the study of the Sastras developed to a great extent. The pomp and glory of his capital Warangal (Ekasilanagara) is celebrated in both Sanskrit and Telugu works of the time. The *Pratapacaritamu* of Ekanranatha in Telugu gives a glorious account of his rule.⁶ We have glimpses of his valour and accomplishments through the famous work of Vidyanatha, the *Prataparudrayasobhusana*.

A commentary on the *Amarasataka* by one Rudramadevakumara is known.⁷ Sri C. R. Devadhar⁸ has tried to argue that Rudramadevakumara might be our Prataparudra, son of

1 Introduction to the *Nrttaratnavali*, p. 162.

2 The section on the poetry of Jaya, Introduction, p. 161.

3 *Nrttaratnavali*, V-106, p. 172.

4 Introduction to the *Bharatakosa*, by M. R. Kavi, pp. xvii - xviii.

5 *Prataparudrayasobhusana*, Nayakaprakarana, Verses 14 and 20.

6 *Pratapacaritamu*, The Journal of Telugu Academy, Vol. VII.

7 Our Heritage, Vol. II, pp. 265-315, Ed. by Dr. S. K. De, Calcutta, 1954.

8 The Identity of Rudramadevakumara with Prataparudra of the Kakatiya dynasty, Annals B.O.R.I., Vol. 36, pp. 119-122, Poona 1955.

Rudramadevi, who, because of her association with ruling power was referred to in masculine gender.¹ However, there is nothing in the internal evidence to vouch for our Prataparudra being its author.

The *Nitisastramuktavali* of Baddena in Telugu is said to be based on the *Nitisara* in Sanskrit by a king Prataparudra. It may be generally taken that this may refer to our Kakatiya king, Prataparudra.² The South Indian anthology, *Suktiratnaha* of Kalingarayasurya quotes some Niti verse from a *Prataparudriya* which is likely to be the same as this *Nitisara*. But according to Dr. V. Raghavan, a comparison of the anthology with Baddena's work does not bear out this belief.³

Prataparudra was a great patron of Sanskrit scholars and poets. Of these, we may mention some scholars who are definitely known to have written works. Appayarya was a Jaina author of Prataparudra's court who wrote a work called *Jinendrakalyanabhyudaya* or *Arhatpratistha*, which he completed on 20th January, 1320 A.D. at Warangal, the capital of the Kakatiyas.⁴ The author was a pupil of Puspasenacarya and he mentions the name of the king as Rudrakumara. The work is a treatise on the Jaina Dhama.

Kolani Rudradeva, the son of Mudraka or the seal bearer Manuma Gannaya, who was a Pradhani of Prataparudra, is the author of a grammatical work called *Rajarudriya*, a commentary on the *Slokavatika*.⁵ Slokavartikas are the metrical dicta of the Vartika type quoted by Patanjali. These dicta came to be called as Slokavartikas from Bhartrhari, Kaiyata and Nagoji onwards.⁶ From a Telugu work called *Sivayogasaramu*, we come to know that this author possessed the title Vyakarana-brahma.⁷

There is a work called *Paniniyavyakaranaprapancavrtti*, a

1 *Prataparudrayasobhusana*, Balamanorama Edition, p. 105.

2 Vide Dr. V. Raghavan's Introduction to the *Nrttaratnavali*.

Dr. M. Ramarao says it was by Rudradeva (1158-1196 A.D.), The Kakatiyas of Warangal, p. 52.

3 Dr. V. Raghavan, J.O.R. Vol. XIII, p. 306.

4 N.C.C. Vol. 1, p. 196.

5 R. 3912(a) and R. 5565, D. 1313.

6 Dr. V. Raghavan, Introduction to the *Nrttaratnavali*, p. 162.

7 'narulella vyakaranabrahmayana sakalagamavidudayye nattiyatadu'; *Sivayogasaramu*.

manuscript of which is available in the Chandrashamsher's collection, in the Bodleian library, Oxford, d. 233. The colophon says that its author is also a Rudra and his patron, a king Prataparudra. The colophon is as follows:¹

इति पाणिनीयव्याकरणप्रपञ्चवृत्तौ श्रीमहाराजाधिराजप्रतापरुद्गुरोः प्रता-
पाङ्कस्य रुद्रपण्डितस्य कृतौ पञ्चमाध्यायस्य चतुर्थपादः ॥

pp. 162-3.

It is possible that this author may be the same as Kolani Rudradeva.

Gundayabhatta was the son of Rajamahendrasomayajin, a distinguished Vedantin from whom he appears to have inherited the love for Vedanta. He was a Brahmanadhibarin in the court of Prataparudra and was learned in Veda, Sastra and Smrti. He wrote a commentary on the most difficult Advaita classic of Sriharsa, the *Khandanakhandakhadya*.²

The saiva religious teacher Aghorasivacarya, too, was patronised by Prataparudra.³

A number of Sanskrit poets flourished in Prataparudra's court. The *Pratapacaritamu* mentions that there were as many as two hundred poets Bhaskara and others, in his court. Among the well-known authors Vidyanatha, Sakalya Mallubhatta and Visvanatha may be mentioned. There were also other poets like Agastya Pandita who flourished in his time, though they were not directly connected with his court. The foremost among these is, of course, Vidyanatha, who celebrated his worthy patron in his *Prataparudrayasobhusana*, a popular treatise on the whole field of Alankara-sastra.

Vidyanatha is the best known poet of Prataparudra's court. In his treatise on Alankara, the *Prataparudrayasobhusana*, he celebrated his patron. Some details of Prataparudra's life are known from the model drama designated *Prataparudrakalyana*, written to illustrate the rules of dramaturgy and from other illustrative verses in the treatise. However, of Vidyanatha himself, we know very little. Of him only a few traditions are preserved which generally describe, in the usual manner, the

1 Dr. V. Raghavan, Introduction to the *Nrttaratnavali*, pp. 162-3.

2 Travancore University Manuscripts Library, No. 5518. Vide Dr. V. Raghavan's Introduction to the *Nrttaratnavali*, p. 16.

3 Venkatagiri inscription, Hyderabad Archaeological Series, No. 6.

greatness of the poet and the munificence of the patron.¹ More important than these stories is the belief that he was identical with the poet Agastya. This identification which is based on the verse Aunnatyam etc., *Prataparudriya* II-60, we shall discuss below, under Agastya Pandita.

The unequivocal account of these traditions that the *Prataparudriya* was composed at the time of the Muslim invasion helps in fixing the date of the composition of the work about 1323 A.D.

The *Prataparudrayasobhusana* is in nine Prakaranas and deals with the whole range of Alankarastra and dramaturgy. The first Prakarana explains the purpose of poetry and the desirability of choosing a proper hero as the subject matter of poetry and then deals with the general classifications of the Nayaka and the Nayika and their associates in various aspects and describes their characteristics. The second, the Kavyaprakarana, propounds the nature of poetry and describes several species of poetic composition. The third describes the nature of the dramatic compositions taking the material from the *Dasarupa*. This Prakarana is interesting on account of the illustrative drama, *Prataparudrakalyana*, imbedded in it. The drama describes the coronation of Prataparudra and incidentally gives a glorious account of his accomplishments. The fourth deals with Rasas and their accessories. The next two Prakaranas deal with Dosas and Gunas respectively. The last three chapters are devoted to Sabdalankaras, Arthalankaras and Misralankaras.

1 The *Pratapacaritamu* records that a Brahman wrote the *Prataparudriya* and went to Prataparudra who was held captive in the Muslim camp, to dedicate his work to him. The king appreciating its worth gave him a ring and called him Vidyanatha. He seated him on an elephant and sent him back to the city. The Brahman got ten lakhs for the ring.

The Kakatiya sancika, p. 80, relates the same anecdote in a slightly different manner. A poet of Prataparudra's kingdom wrote an Alankara work with the illustrative verses in praise of the king. When the poet went to see the king he was found captive in the Muslim camp. The king saw the work and regretted for his inability to reward his effort properly, and asked him if he could change it. The author said that it could not be done since every verse contained the king's panegyric. Then the king gave him his signet ring and honoured him with the title Vidyanatha.

The Samskrktakavitarite, Part II, p. 204 in Kannada by Sri M.S.

The portion dealing with the Alankaras, figures of speech, is the most important since it is extensively quoted by Mallinatha in his commentaries and it has also been a subject of criticism for later writers on Alankara. For example, Vidyanatha's definition of Upama is criticised by Appayyadiksita in his *Citramimamsa*.¹ Visvesvarapandita in his *Alankarakaustubha*² defends the position of Vidyanatha criticising Appayyadiksita.

Into this elaborate treatise on Alankara, Vidyanatha has introduced the panegyric of his patron ingeniously. More or less at the same time Vidyadhara of Utkala wrote the *Ekavali* celebrating Narasimha II of Orissa (1307-1326 A.D.). These two works were the pioneers of this type of Alankara works with illustrations on a single patron or personality, which was going to be imitated later by a number of writers.³ Mallinatha quotes often from the *Prataparudriya* although he does not mention the author or the work by name. While Mallinatha himself wrote a commentary called *Tarala* on *Ekavali*, his son, Kumarsvamin wrote a commentary called *Ratnapana* on the *Prataparudriya*. Another writer, by name Varanasi Dharmasudhi, who was also an Andhra, criticised authors like Vidyanatha and Vidyadhara for devoting their works to the praise of a king and composed his own illustrations in praise of lord Srirama, in his *Sahityaratnakara*.⁴

Although, because of the continuous praise of a single patron, Vidyanatha's writing naturally suffers from monotony, the qualities of a good poet cannot be denied to him. Imagin-

Srinivasa Iyengar has a different anecdote which says that a poor and learned Brahman, Vidyanatha wrote *Prataparudriya* to entertain the king after his return from Delhi where he was taken as a prisoner. It also states that he completed a Samasya given by Sivayya of Elesvaragrahara in the court of Prataparudra thus:

नवलक्षधनुर्धराधिनाथे
पृथिवीं शासति वीरसूददेवे ।
अभवत्परमग्रहारपीड
कुचकुम्भेषु कुरञ्जलोचनानाम् ॥

1 *Citramimamsa*, Kavyamala edition, p. 8.

2 *Alankarakaustubha*.

3 The *Camatkaracandrika* of Visvesvara, the *Alankarasudhanidhi* of Sayana and the *Nanjarajayasobhusana* of Nrsimha, to mention only a few.

4 *Sahityaratnakara*, Introductory verses.

nation, fancy and stylistic qualities suited to his descriptions were all to be found in his composition. e.g.,

लीलाविभ्रमपूर्वद्वामुदितं तारण्यमेत्य त्रपा –
नेपथ्यान्तरबिभ्वितस्मरकलालास्यप्रपञ्चश्रियः ।
सख्यः पश्यत काकतीयनपतौ भावानुबन्धोज्ज्वलः
कोऽप्यस्यास्तरलभ्रुवो विजयते शृङ्गारनाट्यक्रमः ॥

Balamanorama edition, p. 26, 50.

For the mellifluous style proper to Sringara :

जितमदनविलासं काकतीयान्वयेन्दुं
नरपतिमनिमेषं द्रष्टुमाशंसिनीनाम ।
सपदि विरचितासीदङ्गनानामपाङ्गे –
दिवि कुबलयदामश्यामला तोरणश्वीः ॥

Balamanorama edition, p. 43.

The work is popular in South India and is not missed by any student of Alankarastra. There are two commentaries on the work known, *Ratnapana*¹ of Kumarasvamin and *Ratnasaṇa*² of Cilakamarti Tirumalacarya, the former of the fourteenth century and the latter of the eighteenth century.

A poet of great talent and fame called Agastya flourished in Andhra about the same time. He was a prolific writer and a poet of high order and inspired others of the following generations. Gangadevi, the authoress of the historical poem *Madhuravijaya* pays a high tribute to him and says that he wrote seventy four Kavyas.³ Rajacudamani Diksita, the poet and critic, also pays a high tribute to him describing him as the foremost among the scholars and as one who knows the secrets of literature.⁴ Agastya's nephew, Visvanatha, refers to his great skill in composition in the prologue to his *Saugandhikaha-*

1 Printed. For details regarding the author see infra.

2 Trivedi's edition of *Prataparudriya* contains the commentary on Kavyaprakarana and Natakaprakarana. R. 3339, Dosa and Guna Prakaranas and R. 1970 a portion of the commentary on the Rasaprakarana.

3 चतुर्सप्ततिकाव्योक्तिव्यक्तवैद्युष्यसम्पदे ।

अगस्त्याय जगत्यस्मिन् स्पृहयेत्को न कोविदः ॥

Madhuravijaya, I-14. II Edn. p. 74.

4 जडाशयानां हृदयं जगत्यां यस्योदयाद्यातितमाम्प्रसादम् ।

स एव सारस्वतमर्मवेदी विभाति मौली विदुषामगस्त्यः ॥

Rukminikalyana, I-18. Adyar Edn. p. 72.

rana writen in the court of Prataparudra.¹ We do not know much about Agastya's life except that Gangadhara, who is said to have written a drama based on the Mahabharata story, was his sister's husband² and Visvanatha, the author of the *Saugandhikaharana*³ and Narasimha, the author of the *Kadambrikalyana*,⁴ were his nephews.

Agastya was a contemporary of Prataparudra, since his nephew Visvanatha wrote a work in the court of that king. It is not unlikely, then that his poetic talent received recognition at the hands of Prataparudra, the well-known patron of Sanskrit learning of that time, though there is no definite evidence to suggest any relation between the king and the poet. The term Vidyanatha indicates that it might probably be a title rather than a proper name. Hence it might be said that the poet Agastya held the title Vidyanatha in the court of Prataparudra just as Bilhana held the title Vidyapati under Calukya Vikramaditya VI. The poet might have been known to the world by his title only and his proper name forgotten in course of time. The following verse in the *Prataparudrayasobhusana* supports this conjecture. viz.,

औन्नतं यदि वर्णते शिखरिणः कुप्यन्ति नीचैः कृताः
गाम्भीर्यं यदि कीर्त्यते जलधयः क्षुभ्यन्ति गाधीकृताः ।
तत्त्वां वर्णयितुं बिभेमि यदि वा जातोऽस्म्यगस्त्यस्थित -
स्त्वत्पाश्वै गुणरत्नरोहणगिरे श्रीबीररुद्रप्रभो ॥

Kavyaprakarana, Verse 60.⁵

The verse may be interpreted in the following manner: If I describe thy eminence, the mountains made low thereby, will be angry with me and if I describe the depth of thy heart, then, the oceans, thereby made shallow, will get perturbed. Or I need not fear at all, for am I not Agastya near you, O Lord Vira-

1 वाचस्तस्य कवेद्वारमधुरा इत्यस्य चित्रं किमु
प्रस्थातस्सकलासु दिक्षु गुणिषु श्रेयानगस्त्यः सुधीः ।
वेधश्रन्द्रमुखीकराङ्ग लिदलासङ्गक्वणद्वल्लकी -
वाचोयुक्तिसहोक्तिदशितसुधाजन्मा स यन्मातुलः ॥

Saugandhikaharana, Verse 4, p. 2.

2 *Madhuravijaya*, I-15. and *Kadambrikalyana*, I-5.

3 Prologue to the *Saugandhikaharana*.

4 *Kadambrikalyana*, I-6.

5 *Balamanorama* Edn., p. 66.

rudra who is the source of the gems of virtuous qualities, like the Rohanagiri.

Though this view has found favour with some scholars¹ there is no other evidence to support this. The author of the *Prataparudriya* is uniformly referred to as Vidyanatha in the colophons and all the manuscripts of the works of Agastya give the author as Agastya. Kumarasvamin, the commentator of the *Prataparudriya*, who was not far removed from Vidyanatha, does not mention the name of Agastya nor does the *Ratnasana* refer to it in the course of its commentary on this verse. It is also difficult to say why Visvanatha, Narasimha and Gangadevi, closely associated with him do not mention this fact.²

Though we hear of the number of Kavyas of Agastya as seventy-four, only three have come down to us. The foremost among them is a Mahakavya in twenty cantos called *Balabharata*.³ epitomising the *Mahabharata* story completely. Saluva Timma, the Dandanatha of Krishnadevaraya of Vijayanagar, wrote a commentary on this called *Manohara*.⁴ Agastya writes in an elegant style called Vaidarbhi, following Kalidasa. We may draw attention to some of the beautiful situations in the Mahakavya. The pollen raised by the wind, the bouquet powder of the splendour of the spring, became the magic ashes of Manmatha, the conjurer, to confound the lovers in separation.

समीरगोत्था नवचूतरेणवो
वसन्तलक्ष्मीपटवासपांसवः ।
प्रयेदिरे मन्मथमन्ववादिनो
वियोगिसंमोहनचर्णमुष्टिताम् ॥

II-98.

Draupadi, brought to the court forcibly by Dussasana, appeared like a line of clouds foreboding the destruction of the Kauravas.

आनीतया झडिति तेन तथेति गत्वा
पाञ्चालराजसुतया स्थितया सभान्ते ।
बाणपाञ्चशीकररुचा धृतराष्ट्रजाना —
मुत्पातवारिधरलेखिकया बभूवे ॥

VII-73.

1 Panditas Harihara Sastry and Srinivasa Sastry in the Q.J.M.S. Vol. X., 1919-20, pp. 381-366.

2 For the refutation of the theory, see K. G. Sankar in the Q.J.M.S. Vol. XI p. 286.

3 N.C.C. Vol. I, p. 19 for manuscripts.

4 Ibid.

The description of Krsna entering the capital of the Kauravas, as a Duta may be mentioned and it reminds one of Kalidasa.

स्वेदाम्बुभिर्दन्तुरगात्रयद्वे:
तत्राधिकश्वाससमीरणायाः ।
कस्याश्विदग्रे न वयोजनस्य
व्याजोऽभवत्सौधतलाधिरोहः ॥

XII-39.

On the eve of the Mahabharata war, the moon set soon since he could not see the death of the kings of his own race.

शीतांशुनिजकुलजन्मनां नृपाणां
सङ्घामे निधनमपेक्षितुं न शक्तः ।
शटङ्गणि क्षणमवलम्ब्य रश्मिहस्तै –
रस्ताद्रेरपरमपानिधि प्रपेदे ॥

XIV - 3.

The state of Dhrtarastra after the Mahabharata war, under the protection of Pandavas is aptly described to be like that of men living in the cool moon-light and the hot sun to which devotion of Dharmaraja and the insinuations of Bhima are compared respectively.

भृत्या नपस्याहितलक्षणस्य
कटूक्तिभेदेन वृकोदरस्य ।
अप्यायतातप्यत नोऽनुवेलं
ज्योत्स्नातपाभ्यामिव जीवलोकः ॥

XX - 10.

According to Dr. V. Raghavan, *Balabharata* evidently attained a high status in South India as the Tamil *Villibharatam* is wholly based on Agastya's *Balabharata*.¹

The second work of Agastya that is available is the *Krsnacarita*,² a prose work dealing with the life of Lord Srikrnsa, as it is narrated in the *Bhagavatapurana*. Only one manuscript of this work is available in the Tanjore Saraswathi Mahal Library. As a sample of Agastya's prose writing the following two passages describing baby Krsna and the rainy season may be cited.

नद्यमवने स तस्मिन् जगत्यभ्युदयेन साकं वर्धमानः कदाचिदद्विकुरित
कतिपयदशनशोभिना संसक्तस्तन्यशीकरेणेव वदनकमलेन मुदमावह्नतिस्फुटाक्षरे-

1 N. C. C. Vol. I, p. 19 (a).

2 Portions are printed in J. T. S. M. L. Vol. II.

Manuscript No. B. 10203. Copied Vol. 22. D. C. Vol. VII - 2992.

रालापैः श्रुतिसुखमापादयन् स गोपिकाकरतलेषु विच्चारः । कदाचित्कृतजानु-
च्छक्तमणकेलिर्वृषभ इव विरचितकण्ठध्वनिः सभयाभिनयमपसर्पन्तीभिराभीरसुन्दरी
भिरनुससार ॥..... कदाचिद्वलम्बितजननीकराङ्गुलिद्विरोण पदानि निदधान-
स्त्रैविक्रमं चरितमनुससार । क्रमेण ज्यायसा रौहिण्येन क्षितितलदत्तपदेन
यमुनापूर इव जहनुदुहितृप्रवाहेण सञ्जमे ॥

J. T. S. M. L. Vol. II - i - 20.

घनसमयाकृष्टविद्युक्तपाणलतिकाविदारितनिदाघदेहगलिता नवशोणितकणिका इव
भुवमशोभन्त शक्गोपपद्त्तयः..... नीरन्धनीरदनिरुद्धभिहिरमहासे निमीलितहरिति
जाते केवलं चक्रवाकमिथुनस्य घटनविघटनाभ्यां दिनरजनीविभागमाजानीत जनः ॥

J. T. S. M. L. Vol. II - I.

Although Agastya's prose style is also like his style in poems, simple and elegant, so far as the prose work is concerned the poet occasionally displays ability to write in the style of Bana.

The third work of Agastya is the *Nalakirtikaumudi*, which is comparatively short. Sri Pendyala Subrahmanya Sastry of Kakinada possessed a manuscript of the work, a copy of which he sent to the India Office Library. Some time later he himself published the text as far as it is available in the Journal of the Telugu Academy.¹ Only the second and the fourth Sargas are available now. The colophons of both these Sargas call it a Mahakavya, though it appears to be a short work. The second Sarga begins with the entry of Nala into the city of Vidarbha as a messenger of the gods while the fourth begins with saying that Nala lived in the house of his father-in-law for a month and returned to his capital. Verses 16 to 23 contain a description of the women of Nala's city who rushed out to see the newly wed royal couple entering the city, without even waiting to finish their toilet, which closely resembles that of Kalidasa. The advent of spring is described there after: The night-fall is described beautifully fancying the west to be a Viyogini. After the description of the rainy season also, an account of the love sports of the young couple is given. Here is another example of nature description with a striking poetic fancy. The twilight in the East seen at the dawn is fancied as the mutual Raga (love or red colour) developed in the course of separation of the Cakravaka birds at night.

1 Journal of the Telugu Academy, Vol. XIX, 1931.

India Office Catalogue, Vol. II - 1533, No. 8141.

The poet has used the word Lakshmi in the last verses of the two cantos as an auspicious mark, as also indicated in the colophons (II - 93 and IV - 109), following, in this respect, the example of poets Bharavi and Magha. The seventy-fourth verse of Sarga II is believed to have been adapted into the Telugu Prabandha, *Vasucaritamu*, by Ramarajabhusana.

A number of works are entered under Agastya in the Catalogus Catalogorum wrongly, including therein works ascribed to sage Agasiya. The new Catalogus Catalogorum has made a clear distinction between sage Agastya and our author Agastya Pandita.

From Visvanatha's *Saugandhikaharana* we understand that Agastya was his maternal uncle. The *Kadambrikalyana* of Narasimha says that Gangadhara was the son of Sidhanatha of a family of poets where the goddess of learning made her abode. Gangadhara had three sons, of whom Nasasimha was the middle one. His elder brother was Visvantha who is the same as the author of the *Saugandhikaharana*. This Visvanatha is mentioned by Gangadevi in her *Madhuravijaya* as her Guru.

Gangadhara is said to have dramatised the story of the *Mahabharata*. In the *Madhuravijaya*, Gangadevi pays a tribute to his poetic abilities calling him a second Vyasa.

Visvanatha, the author of the *Saugandhikaharana*,¹ is described by Narasimha as the foremost among the Sahrdayas and a mellifluous poet. He was probably the preceptor of Gangadevi who wished him long life. It follows therefore that Visvantha was alive when Gangadevi wrote the *Madhuravijaya* about 1371 A. D.² The prologue of the *Saugandhikaharana* says that it was intended to be staged in the court of Prataparudra. So Visvanatha wrote the work before 1323 A. D. in his youth.³

The *Saugandhikaharana* is a one-Act play dealing with an exploit of Bhima to bring the Saugandhika flower for the sake of Draupadi. The vigorous encounter between Bhima and Hanuman is presented and the poet delineates the heroic and the wonderful i. e., the Vira and the Adbhuta Rasas in a striking manner.

1 Kavyamala - 74, Bombay, 1934.

2 *Madhuravijaya*, I - 16.

3 *Saugandhikaharana*, p. 1.

The *Saugandhikaharana* is called a Preksanaka by the author Visvanatha. Two other works of about the same period, both called *Unmattaraghava*, are also referred to as Preksanakas by their authors Virupaksa and Bhaskara.¹ Bhoja, who was the first to describe such a type of dramatic composition as Preksanaka describes it as a variety of Uparupaka shown in public places, consisting of many characters and cites *Kamadahana* as an example.² According to Sagaranandin,³ a Preksanaka employs a number of Prakrt dialects, with Sauraseni predominating; it has only two Sandhis namely the Mukha and the Nirvahana; it has no Sutradhara; the Nandi is sung in the Nepathy itself and Pravesika and Viskambhaka are not introduced. The type is illustrated by *Valivadha*. The definition of Preksanaka by Saradatanaya is almost the same with the addition that the Nayaka may either be high-born or low-born. He also cites *Valivadha* and two other specimens, *Nrisimhavijaya* and *Tripuramardana*, as examples.⁴ The *Sahityadarpana*⁵ has a similar variety called Prenkhana instead and requires that the hero in it must be a low-born person. It is evident that none of these definitions of Preksanaka applies to the *Saugandhikaharana* for it has Sutradhara, the Nayaka is a high-born person, and the Prakrt dialects do not predominate in it.

On the other hand, the definition of Vyayoga of the main class of Rupaka as given by Bharata applies to this work satisfactorily. Bharata defines Vyayoga as a drama in one Act wherein the Nayaka is a well-known personality, with a few female characters and with a number of male characters as in Samavakara, describing fighting and it depicts resplendent Rasas. It is interesting to note that Visvanatha, the author of *Sahityadarpana*, who flourished about 1300-1350 A.D. mentions *Saugandhikaharana* as an example of Vyayoga.⁶ Visvanatha of Kakatiya court must have written his *Saugandhikaharana* before 1323 A.D. It is, therefore, likely that the author of *Sahityadarpana* has our *Saugandhikaharana* in view. Hence it is proper

1 See infra, pages 136 and 139.

2 *Sringaraprakasa*, Vol. II, p. 425.

3 *Natakalaksanaratnakosa*, Dublin, p. 133.

4 *Bhavaprakasa*, p. 262.

5 *Sahityadarpana*, Ch. vi-verses 286-7, p. 454.

6 *Ibid.*, vi-231-3.

to describe the *Saugandhikaharana* as a Vyayoga and interpret the statement of the author that it is a Preksanaka to mean Preksya i.e., a dramatic composition in general.

Narasimha is the author of the *Kadambarikalyana*¹ in which he says that he was proficient in the composition of the ten types of Rupaka. Four short inscriptions in the Warangal fort are written by a poet, Narasimha, who may be identified with our author.² In one of the inscriptions which reads like the last verse of the eighth Sarga of a work called *Kakatiyacarita* by Nrsimha. Nrsimha is spoken of as an author of a commentary on *Rgveda* and other works on Sastras, beside the *Kakatiyacarita* said to have been written in one day.³ In this connection we may consider a nameless poem of 120 lines in Anustubh metre found engraved on a rock at Hanumakonda.⁴ Describing the grandeur of Andhradesa and its chief city Ekasilanagara, it reads like the beginning of a Kavya, probably the *Kakatiyacarita* of Narasimha referred to above. Another record⁵ of the Warangal fort contains a verse from a prose work called *Malayavati*. The verse seems to be a case of double entendre describing Lord Narasimha and a poet Narasimha, the master-writer of Rupakas, who was never tongue-tied in a royal court and the grandeur of whose voice thunders in all directions. Hence this Narasimha, the author of the prose romance *Malayavati*, is likely the same as the above author. The third

1 *Kadambarikalyana*, Ed. V. Krishnamacharya, Madras, 1936.

2 Indian Archaeology, 1957-58, A Review, p. 55.

3 Local Records, Vol. 45, pp. 34-35.

ऋक्षाया रचिता निरर्गलगिरा येनाधिकस्थे (हु) यसी
शास्त्रग्रन्थं (गृह) कृता नर्सिंहकृतिना हृद् ग्रन्थिग्रन्थं (गढ़) छिदा ।
अहैकेन हि काकतीयचरिते तेन द्विशिष्टाकृताः (तेनाष्ट)
काष्ठा धा...निह...नि...त यशः ए स कृताः ॥ E.I.

4 K. H. V. Sarma, Andhra Patrika Annual, No. 51, 1960-61, p. 38;
E. I. Vol. XXXVI, Part V. Jan. 1966, No. 27.

5 Local Records, Vol. 45, p. 35.

अप्रा (प्त) सभास्तंबो (भो) पु (प्य) विपन्नहिरप्यकशिपुरपि ।
अविकूर (त) मुखो षि (पि) लशसु (दिशसु) प्रगल्लते (प्रगल्भते)
रूपकेशः नरसिंहः ॥

मलयवति नान्नि गद्यकाव्यो (व्ये)

E. I. Vol. XXXVI, Part v, Jan. 1966, p. 212.

inscription speaks of Ganas spoken by Nrsimha.¹ The last inscription,² containing a description of an elephant of the Kakatiya king Prataparudra, has the name of the poet as 'Nrsimhah' at its end. This evidently shows that this epigraphical poet Nrsimha was patronised by Prataparudra.

There is a beautiful Sanskrit poem inscribed on the stones of a hill near Warangal in 62 Sardulavikridita verses depicting the love story of a Siddha couple.³ At the end of the inscription the words 'Narasimharseh Krtih' are found. Another inscription on the other side of the hill is said to have been composed by a Narasimhamaharsi, son of the daughter Visvesvara, the royal preceptor.⁴ The Visvesvara referred to here is probably the Diksaguru Visvesvarasambhu of Kakatiya Ganapati deva.⁵ This Narasimha who is referred to above may be identified with our author of the *Kadambarikalyana* by some scholars. But the author of the *Kadambarikalyana* nowhere refers to himself as a Rsi, much less Maharsi, nor he speaks of his connection with the royal court, though his brother Visvanatha does. The reference to Visvesvarasambhu is also pointing at their difference and therefore it is probable that there were two Narasimhas.

The story of the Siddha couple inscribed on stone runs thus: One fine evening, a beautiful young maiden was playing on the banks of a lake along with her maids. A Siddha youth saw her and fell in love with her which was duly reciprocated. After sometime a boy came there and took the princess

1 Ibid.

क्षमाती (धी) श भीतजाड्या खराजिरिष्योत ।
सजगादिवासा नृसिंहोक्ता गणाः ॥

2 Ibid.

अव्यादुर्विमुदधिरशनामग्रणीः काकतीनां
विद्याशाली विदितविनयो वीररुद्राभिधानः ।
यात्राकाले विजितहरितो यस्य सेना गजानां
मध्ये कश्चिन्मलयशिखरो माल्यवान् मन्थरो वा ॥

op. cit., p. 210

3 Andhra Patrika Annual, 1960-61, p. 38.

4 Ibid.

इति राजगुरुविश्वेश्वरदुहितसूनोनरसिंहमहर्षेः कृतौ etc.

5 Vide The Malkapuram Inscription of 1261 A.D.

S. II. Vol. X, p. 207.

to the palace. A description of love in separation and of sunset and moon-rise follows. A maid of the princess came to the Siddha youth and described the love-lorn state of her mistress and requested him to come to the harem secretly. As he was trying to cross the wall of the fort by means of a rope in the dead of night, he was caught by watchmen and was imprisoned. The maids of the princess narrated the entire episode to the king Kanakangada, who after enquiring about the pedigree and status of the lover, was pleased to consent to their marriage. There follows a description of love-sports of the married couple, with which the Kavya comes to a close. The poem is written in an ornate style employing striking figures of sense and sound. The picturesqe description of the love-lorn state of the princess may be cited as an example.¹

तिष्ठात्युच्चलति प्रयाति पुनरप्यायाति संभाषते
तूष्णींभावमुपैति पश्यति भूवः संमीलयत्यक्षणी ।
उद्भ्रामत्यधिकं ददा (धा) ति च धृतिं निश्चेष्टते चेष्टते
हा कष्टं मदनेन दारणतरं कि कि न सा कार्यते ॥

The *Kadambarikalyana*, a Nataka in eight Acts is a dramatisation of the *Kadambari* of Bana. The sequence of the narration has been changed by the author with a view to make it fit to be handled in a dramatic composition. The story in the drama begins from the chasing of the Kinnara couple by Candrapida and proceeds up to the marriage of Kadambari, after Sudraka's giving up of the body. In the fifth Act there is a 'play within play' *Antarnataka* introduced, which is called *Mahasveta-pundarika*, composed by Kadambari, depicting the love story of Mahasveta and Pundarika. The dramatist shows his great skill in making Vaisampayana and Valahaka the spectators of the play. Vaisampayana witnesses his own doings of his previous birth as Pundarika and feels disturbed in mind. Remembering the events of his past life he addresses Valahaka now and then and is consoled by him. In the eighth Act Rohini conjures up a vision of the story of Sudraka, Matangi and the parrot to Vilasavati, Tarapida and Sukanasa by her divine powers. The drama is endowed with poetic qualities and is also quoted to illustrate various factors

1 Andhra Patrika Annual, 1960-61, p. 38.

of poetic beauty like *Rasanopama* in the *Sahityacintamani* of *Vemabhupala*¹.

Vaisampayana's observations as he sees his own past life depicted on the stage are similar to those of Dusyanta when he listens to the music of Hamsapadika in the *Abhijnanasakuntala*².

विस्मृत्य यक्तिमपि चिन्तयतीव चेतः
पश्यामि संस्तुतमसंस्तुतवत्समस्तम् ।
प्रचल्पनापृष्ठदिवानुशयेन दूये
कि भूयसाहमपि नाहमिवभासे ॥

The poet introduces some ideas of Alankarastra into the play while Valahaka speaks about the dramatic effect of the *Antarnataka*³.

वलाहकःः ननु स्वभाव एवैष रसभावानुभावेषु तन्मयी –
भावो भावुकानाम् । तथा च ध्वनिप्रस्थानराद्वान्तिनोऽप्याभनन्ति ॥
भावो भावान्तरछन्नः स्थासनुस्सक्षमतयाऽनिशम् ।
नाट्यकाव्यानुसन्धानात् प्रतिपत्तिषु लक्ष्यते ॥

In the epilogue of the *Antarnataka* Valahaka refers to the *Abhijnanasakuntala* of Kalidasa also⁴. Though the work is available in print, it has not received proper attention of the scholars.

The *Kadambarikalyanachaya*⁵ of the Government Oriental Manuscripts Library, Madras contains a Sanskrit rendering of the Prakrt passages in the *Kadambarikalyana*. The manuscript breaks off in the VI Act.

Sakalya Malla, son of Madhavasudhi, was a scholar-poet of the court of Prataparudra. He is described to have occupied a prominent place in the Kakatiya court. The *Pratapacaritamu* refers to a dispute between our poet and a scholar from the South called Sudarsanamitra in Prataparudra's court. Sakalya Malla defeated Sudarsanamitra and was honoured by the king. A Vaisnava work called *Guruparamparaprabhava*⁶ describes a

1 *Kadambarikalyana*, p. 181; *Sahityacintamani*, Adyar Ms. Fol. 175.

मन्दानिलेन मधुरिव मधुनेव वियुक्तवान् मदनः ।
मदनेनेव तरुणिमा देवः सुहृदानुकूलेन ॥

2 *Kadambarikalyana*, p. 149.

3 *Kadambarikalyana*, p. 142.

4 *Kadambarikalyana*, p. 150.

5 R. 4423. There is also a manuscript in the Telugu Academy Library, Kakinada.

6 Seshagiri Sastri's Report, Vol. I, pp. 3-5; E. I. Vol. XIII-222.

visit of Vedantadesika to the court of Singamanayudu where he foiled the evil designs of a scholar called Sakalya Malla, who may be identified with our author according to Sri Mallampalli Somasekhara Sarma¹. The *Prasangaratnavali*², an anthology of the latter half of the fifteenth century, quotes a verse in praise of a Harihara by a Sakalya Malla, who mentions himself as the contemporary of the king. This fact suggests that our poet was also patronised by Harihara I of the Vijayanagar empire. The colophon of the *Avyayasangrahanighantu* says that he was proficient in four languages and was also known as Catur-bhasapitamaha. Sakalya Malla is known to have written three works called the *Udararaghava*, the *Akhyatacandrika* and the *Avyayasangrahanighantu*.

The *Udararaghava*³ is a Mahakavya on the life of Srirama. Only nine Sargas of the poem are available and the ninth Sarga stops with the episode of Surpanakha. In the colophon Sakalya Malla says that he saw Rama in a dream who blessed him and made him proficient in Sahitya. The work follows the *Ramayana* and the *Raghuvamsa*. There are two commentaries on the poem known one by Candi son of Mayusuri called *Pradyotani*⁴ and another by Rampalli Gopinatha⁵. The latter is by an Andhra and shows that the poem was once popular in the Telugu country.

The author uses different forms of a good number of verbs correctly and appropriately and thus familiarises the reader with a variety of verbal forms. His frequent use of the passive and the frequentative forms and uncommon suffixes gives us the impression that the Kavya was probably written so as to give instruction in Sanskrit grammar. He does not lose an opportunity for rhyme especially by the correspondence of suffixes of identical formation. But amidst all his display of erudition there are some poetic qualities.

1 History of Reddi Kingdoms, p. 490.

2 आहो नारद वत्स कि क्व नु गतो भूलोकमालोकितुं
को राजा भुवि विक्रमी हरिहरो धत्ते कियन्मण्डलम् ।
आपूर्विवमापराणवमसावण.....
पूर्णस्तत्कृपया गजेन्द्रविजयी शाकल्यमल्लः कविः ॥

3 Printed. Bombay, 1893.

4 D. 11457.

5 D. 11458 and R. 2332.

The narration is very brief and clear; *Sabdalankaras* like *Anuprasa* and *Yamaka* are met with frequently and the *Arthalankaras* employed are also striking at places. The scene of the cutting of the nose of *Surpanakha* is described in an interesting way. He uses a great variety of metres. In the available *Sargas* the pathetic scenes are delineated in the best manner. The work makes an instructive study in grammar, prosody and poetics, though this purpose is not expressly stated. It serves, more or less, the same purpose as poems like the *Bhaktikavya*.

Sakalya Malla seems to have written another poem on *Srirama*¹, avoiding labial sounds. The work has not come down to us.

The *Akhyatacandrika*² of *Sakalya Malla* is a short and popular treatise on Sanskrit verb in three chapters. It conjugates the most commonly used roots in the third person singular indicative mood present tense grouped into synonyms. It gives also the most important causal, denominative and desiderative forms. Then follow the homonymous verbs in the ten conjugations. The work mentions verbs used in the *Veda* also. It may be said that the work occupies the position as regards verbs in Sanskrit language as the *Namalinganusasana* of *Amarasimha* does regarding nouns, adjectives and adverbs.

The *Akhyatacandrika* is cited as an authority in the following works: The commentaries of *Mallinatha*³, *Ratnapana* of *Kumarasvamin*⁴, the commentary on the *Abhijnanasakuntala* by *Raghavabhatta*,⁵ the commentary on the *Campuramayana*⁶ by *Ramacandra* and *Raghavanaisadhiyatika* by *Haradattasuri*⁷ *Ramacandra*, son of *Visvanatha* and a pupil of *Krsnapandita* abridged the work with the title of *Kriyakosa*⁸. He retained greater portion of the original itself and removed Vedic verbs

1 Vide *Dasaratharajanandanacarita* by *Dharanivedula Ramamantrin*.

2 Printed. *Bombay*. N.C.C. Vol. II, p. 8.

3 Several places in his commentaries.

4 Trivedi's Edition, pp. 170, 219.

5 *Kavyamala*-57, pp. 6, 11.

6 *Bombay*, 1929, p. 6.

7 *Seshagiri Sastri's Report*, Vol. II, pp. 20-23.

8 N.C.C. Vol. II p. 8. A Descriptive Catalogue of the Sanskrit Manuscripts in the collections of the Asiatic Society of Bengal, by Mm.. *Haraprasada Sastri*, Vol. VI, *Calcutta*, 1931, No. 4588, pp. 246-8.

and those that are not commonly used. The work was also recast by Kavisaranga in his *Prayuktakhyatamanjari*¹.

The *Avyayasangrahanighantu*² is a lexicon of indeclinables in four Adhyayas, namely (i) Ekaksaradhyaya (ii) Dvyaksaradhyaya (iii) Tryaksaradhyaya (iv) Caturaksaradhyaya – including the four lettered words as well as those others having more.

Virabhallataadesika, proficient in the art of dancing, was a dance teacher in the court of Prataparudra. From a quotation in the *Abhinayalaksana*³ of Srngarasekhara we come to know that he wrote a treatise on dance called *Natyasekhara*. Srngarasekhara summarised the views of this Virabhallata, which are arrived at after a discussion of the theory of Sukracarya.

A Telugu play called *Kridabhiramamu* of the Vithi type by Vallabhamatya of the last quarter of the fourteenth century is said to be a translation of a similar work in Sanskrit called *Premabhirama*⁴ by Ravipati Tripurantaka. Ravipati Tripurantaka was a Telugu poet of the time of Prataparudra and wrote *Tripurankodaharana*, *Ambikasataka*, *Candrataravali* and *Madanavijaya* in Telugu.

The Telugu work consists of a dialogue between two friends, a Brahman named Govinda Mancana Sarma and a Vaisya voluptuary Tittibhasetti. They go about rambling in the streets of Warangal from morning till evening describing the religious and social life of the Kakatiya capital during Prataparudra's reign. They speak of diverse entertainments, amusements and the love-intrigues of courtesans. Certain verses quoted in the *Sahityacintamani* of Pedakomati Vema seem to be originals of certain verses in the *Kridabhiramamu*⁵.

The *Premabhirama* seems to have also been translated into Telugu couplets (Dvipada) by Marimganti Singaracarya in the sixteenth year of the author. But this translation is not available now⁶.

Palkuriki Somanatha, the famous Virasaiva philosopher and writer in Sanskrit, Telugu and Kannada, flourished in this

1 op. cit. No. 4589, p. 247

2 N.C.C. Vol. I, p. 316

3 Tanjore. No. 10684

4 *Kridabhiramamu*, Ed. Veturi Prabhakara Sastri, Vavilla, 1953, p. 12.

5 Vide Introduction.

6 Ibid.

period.¹ He was a native of Palkuriki in Janagam Taluka, Nalgonda District near Warangal. His father was Visnuramideva and mother Siriyadevi. He was initiated into the Virasaiva faith by Gurulingarya and studied under Visvanatha Vemanaradhy and Kottakuri Potidevesvara. Somanatha wrote *Mahesvarasaroddhara*, popularly known as *Somanathabhasya* and *Rudrabhasya*. The *Somanathabhasya* is a treatise in twenty-five chapters beginning with *Vrsabhendramahatmya* and ending with the definition of the word *Mahadeva*. The author attempts to establish the superiority of Virasaiva religion to other creeds citing in support of his contention passages from *Vedas*, *Smritis*, *Puranas* and *Agamas* and also from Haradattacarya's *Caturvedasarasangraha*. Although the *Somanathabhasya* displays the vast erudition and extraordinary skill in debate of its author, it has failed to win general popularity and is in fact scarcely known outside the Virasaiva community. The *Rudrabhasya* is probably a commentary on the *Rudradhyaya* of the *Yajurveda*.

The following are his minor works in Sanskrit. *Pancaprakaragadya*, *Namaskaragadya*, *Aksarankagadya*, *Basavodaharana*, *Vrsabhastaka* and *Trividhalingastaka*.² All these works are interesting for the new metrical patterns used in them.

The word *Gadya* has acquired a special significance apart from the general sense of a prose passage. *Gadya* came to mean a certain type of prose passage with fixed structural mode determined by the number of *Matras*. *Kalika* and *Utkalika*, too, are two types of *Gadya* or prose passage with fixed case endings. *Kalika* and *Utkalika* in all the eight case endings accompanied by a *Malini* verse to begin with for each *Vibhakti* is called a *Udaharanakavya*. A verse in all the seven *Vibhaktis* follows. Rhyme or *Prasa* is also observed in each line, usually at the end. It begins with the word *Jayati*.

The *Pancaprakaragadya* is the largest among the *Gadya*

1 For a discussion on the date of Somanatha See 'Palkuriki Somanathudeppativadu?' by Nelaturi Venkataramanayya, Madras, 1955. p. 107. Vide also *Upodghatamu to Panditaradhyacarita* of Somanatha by Dr. C. Narayana Rao, Madras, 1939.

2 Palkuriki Somanathakavi laghukritulu, Ed. Bandaru Tammayya Kakinada, 1962.

works of Somanatha. This is so called on account of the employment of five types of Gadyas therein. The work starts with a verse in the Sardulavikridita metre. The first one is a type of Aksarachandas. The second Gadya has four Ganas of four Matras and has sixteen Padas with the following lines commencing with the same word as the last one of the previous line (Muktapadagrasta). In the third Gadya there are thirty-one Padas of four Ganas of four Matras and it rhymes at the end (Antyaprasha). The fourth has two Ganas of five Matras with Antyaprasha and all of them begin with Laghus. There are twelve Padas. The fifth has two Ganas of four Matras, on the whole, eight Padas. The Anuprasa changes for each two lines and the first Gana consists of Laghus only.

The *Namaskaragadya* starts with a Sardulavikridita metre and contains one hundred and eighteen Padas of four Ganas with four Matras each. This ends with Namah with dative case. It is called *Astottarasatakusuma* in the last verse, making hundred and eight flowers.

The Aksarankagadya begins with a verse in the Malini metre. Each line has two Ganas of five Matras and there are as many lines as the alphabet, each one beginning with a different letter of the alphabet.

There are some verses called Aksarankagadyas in Kannada. They are so much charged with Sanskrit words and even inflection and syntax that they appear virtually to be Sanskrit verses. The verses are in the Utpalamalika and Campakamalika metres which belong to a class of metres that developed under the influence of local literature. Somanatha is said to have written a work called *Ganasahasramalika* also which is printed in the Kannada script.

The *Basavodaharana* of Somanatha in praise of the Virasaiva teacher Basava is a good example of an *Udaharanakavya* in Sanskrit.

The *Vrsab hastaka* is a group of eight Slokas in Vasantatilaka metre in praise of the sacred bull on which Siva is mounted. The *Trividhalingstaka* comprises three sets of eight stanzas in Anustuh metre on Istalinga, Pranalinga and Bhavalinga which are worshipped by the Virasaivas. There is a work called *Basavastaka* ascribed to Somantha partly available which is a Telugu one with the maximum possible number of Sanskrit words.

The above notice of the shorter and the hymnal writings of Palkuriki Somanatha shows that he was one of the early writers to compose examples of the class of minor poems called panegyrics either of the deity or the king, employing rythmical prose and metrical patterns peculiar to Telugu and Kannada literatures. It may be mentioned that these minor compositions, Ksudraprabandhas, are described or at least mentioned in the Alankara works of the South notably of Vidyanatha of the same Kakatiya period.

The Telugu literature of this period has been rich and varied. As we have already seen, Telugu writers like Somanatha and Ravipati Tripurantaka were eqally masters of Sanskrit language also. Translations of Sanskrit *Mahabharata*, *Ramayana*, *Markandeyapurana* and *Dasakumaracarita* were undertaken by gifted writers in Telugu during this period. Nannicoda's *Kumarasambhava* is believed to have been based on the *Kumara-sambhava* of Ubdhata.¹ Tikkana, who was a Somayajin, was the great translator of the *Mahabharata*, and he has a Sanskrit verse in the midst of his Telugu rendering. His *Nirvacanottararamayana*,² which starts with a Sanskrit verse, is also significant in that it follows the type of a Sanskrit Mahakavya without any prose passage interspersed, as its title also indicates (*Uttararamayana* devoid of Vacana i. e., prose passage). The Virasaiva author, Somanatha, was a great scholar in the Veda and the Vedanta and other Sastras. He has criticised the orthodox philosophical theories and established his view point in his works, in favour of Virasaivism. Tikkana's greatness as a poet was recognised by Gangadevi who pays a high tribute to him in her *Madhuravijaya*.³ Thus both the literatures flourished side by side. Sanskrit vocabulary was employed abundantly and sometimes even Sanskrit expressions were introduced in the middle of the Telugu compositions. All this shows that not only Sanskrit literature continued to be produced during the Kakatiya period in diverse branches of learning but it also proved as a great inspiration and a source material of the new Telugu literature which was rapidly developing.

1 Vavilla Press, Madras, 1949, I-21, p. 7.

2 Vavilla Press, Madras, 1952, pp. 1-2.

3 *Mudhuravijaya*, p. 74. II Edn. I-13.

CHAPTER FOUR

THE REDDIS OF KONDAVIDU

After the downfall of the Kakatiya empire at the hands of Muslims, three new kingdoms of the Reddis of Kondavidu, the Nayaks of Racakonda and the Rayas of Vijayanagar came into existence. The rulers of these kingdoms tried to set right the devastation brought about by the Muslims by extending their patronage to Vedic religion and Sanskrit learning. An organised effort was made to produce works in Sanskrit both religious and secular. Kings of this period set a fashion for patronising scholars and poets and their ministers and generals followed their example. Among the seven meritorious deeds that make one's name eternal i. e., the Saptasantanas, getting the dedication of a work was considered the best and such ideas were largely responsible for the literary renaissance of the period.

The post-Kakatiya period was the spring time of Sanskrit and Telugu literatures in Andhradesa. In the dominion of Sanskrit literature, it was an age of commentary. The great commentaries of Sayana on the Vedas were written during this period. Mallinatha wrote his famous commentaries on the Mahakavyas of Kalidasa, Bharavi, Magha, Bhatti and Sriharsa and Katayavema commented on the three plays of Kalidasa. Sarasvatiirtha wrote a commentary on the *Naisadhiyacarita*. Commentaries on the Alankara works too came into existence during this period: the *Tarala* on the *Ekavali*, the *Ratnapana* on the *Prataparudrayasobhusana*, and the commentary of Sarasvatiirtha on the *Kavyaprakasa*. In addition to these commentaries many new and original works were written in poetry, dance and Alankarasasha.

The Musunurichief, Prolayanayaka and his cousin Kapayanayaka (1336-1346-1369 A. D.) who liberated the Andhra from Muslim occupation, gathered round them many scholars and poets of the time. The Vilasa grant of Prolayanayaka mentions a large number of Brahmans who were learned in Vedas, and Sastras like Vyakarana, Mimamsa, Ganita and

Jyotisa.¹ It is note-worthy that all the grantees are Sanskrit scholars only. Two of them, Nrsimhabhatta and Vaikunthabhatta are also described as poets. Kandaya Peddibhatta, the donee of an Agrahara called Prolavaram by Kapayanayaka, is said to have performed a Satrayaga in the Srisailam country and written a commentary² on *Girisasahasra* or *Sivasahasranama*.

A poet Balasarasvati was the author of the Sanskrit inscriptions of Anavotareddi and also of Anavemareddi till 1378 A. D.³ The rest of the records of Anavema were written by Trilocanacarya, who was learned in the Agama literature related to Saivism. Trilocanacarya was born in a family of poets and describes himself as a favourite of the goddess of learning (Saradavallabha). He says that the collection of words in his composition is like the drops of impetuous Mandakini dancing on the coil of the matted hair of the great dancer, Lord Siva.⁴ Prakasabharatiyogin wrote the Draksaram inscriptions of Anavemareddi.⁵ Anavemareddi (1346–1386 A.D.) was a patron of scholars and poets and inscriptions describe that the life of the learned in his reign was covetable. Some anecdotes are also told which testify to his love of poetry, wit and humour in addition to his munificence.⁶

1 The forgotten chapter of Andhra History, by Mallampalli Somasekhara Sarma, Andhra University, Waltair, 1945. Appendix i. pp. 100–110. For a list of authors. See The History of Reddi Kingdoms, by M. Somasekhara Sarma, A. U., Waltair, 1948. p. 475–6. See also Bharathi, Vol. XIX, March, 1942.

2 The History of Reddi Kingdoms, p. 474.

3 loc. cit., p. 467.

4 S. I. I. Vol. X, No. 559.

5 The History of Reddi Kingdoms, p. 453, F.N. 11, S. I. I., Vol. 4, No. 1379.

6 loc. cit., p. 468. F.N. 34.

Once a poet of Aruvelaniyogi sect of Brahmans visited the king Anavema and praised him as follows :

अनवेम भहीपाल स्वस्त्यस्तु तव बाहवे ।
आहवे रिपुदोर्धचन्द्रमण्डलराहवे ॥

The king was pleased with the poetic beauty of the stanza and gave him three thousand Suvarnas (muduvelu), thereupon the poet told him that he himself had given Naluguvelu (four thousand or four times the letter 've' in the verse). So it would not be fitting to the king to give him less. Then the king ordered that he may be given four thousand. The poet remarked that there was no propriety in giving what he himself had given. The king gave him five thousand. Then

Kumaragiri (1386-1402 A.D.), son of Anavotareddi, was one of the royal authors of Andhra. He was well-versed in Sanskrit and was proficient in music and dance. He entrusted the responsibilities of administration to his brother-in-law, Katayavema and devoted his time to the study of literature and the cultivation of music and dance, in the company of courtesans skilled in those arts. Lakumadevi was an accomplished lady of his court who used to represent ever new types of dancing before the king.¹ On account of this great interest in fine-arts, Kumaragirireddi is also described as Kalavant in the Anaparti inscription.² Kumaragiri celebrated spring festivals annually on a large scale and was called Vasantaraya. He was also a munificent benefactor of the temples and the Brahmans.³

Kumaragiri wrote a treatise on dramaturgy called *Vasantarajiya*, which is not extant now. We know about the work mainly from the introductory portion of Katayavema's commentary on the *Abhijnanasakuntala*, where he says that his commentaries on the plays of Kalidasa are written in the light of the principles of dramaturgy enunciated in the *Vasantarajiya*. The commentaries of Katayavema are named after his patron as *Kumaragirirajya*. According to Katayavema Kumaragiri wrote his treatise having scrutinised the works of Bharatamuni and King Bhoja and other masters of Natyasastra.⁴ The *Vasantarajiya* seems to be a useful manual of the rules of dramaturgy like the *Rasarnavasudhakara* of Singabhupala and passages from it are cited in the commentaries of Katayavema, Mallinatha, Kumarasvamin and Nandindla Gopamantrin. I have given here a collection of the quotations from this lost *Vasantarajya*.

the poet remarked that he belonged to the Aruveluniyogi sect which in Telugu signified six thousand or six 've's. So it was humiliating for him to receive less than that. When the king sanctioned six thousand the poet said that he was given only what was his birth right. Then the king gave him seven thousand, whereupon the poet remarked that the number is inauspicious both to the poet and the king. So the king gave him eight thousand Suvarnas which he accepted gladly.

1 Vide. *Sakuntalavyakhyā* of Katayavema.

2 Anaparti inscription, J.A.H.R.S. Vol. XI, p. 191.

3 Annavaram inscription, Bharati, Vol. XXXVII. Issue No. 10, pp. 14-27.

4 *Sakuntalavyakhyā* of Katayavema.

वसन्तराजीयम्

(कुमारगिरिराजीयादिव्याख्यासु उदाहृतश्लोकाः)

प्रथमः पूर्वरङ्गश्च ततः प्रस्तावनेति च ।	
आरम्भे सर्वनाट्यानामेतत्सामन्यमिष्यते ॥	1
यन्नाट्यवस्तुनः पूर्वं रङ्गविधनोपशान्तये ।	
कुशीलवाः प्रकुर्वन्ति पूर्वरङ्गस्कर्तिंतः ॥	2
यद्यप्यङ्गानि भूयांसि पूर्वरङ्गस्य नाटके ।	
तेषामवश्यकर्तव्या नान्दी नन्दीश्वरप्रिया ॥	3
आशीनंमस्त्रियाख्यः श्लोकः काव्यमुखोदितः ।	
नान्दीति कथ्यते तस्यां पदादिनियमोऽपि च ॥	4
माङ्गल्यशङ्क्रान्तक्रान्तकोककैरवशंसिनी ।	
नान्दी पदैद्वादिशभिरष्टभिर्वाप्यलकृता ॥	5

P. 2. Kumaragirirajya on Abhijnanasakuntala, Madras, 1940.

No. 2 is also quoted by Mallinatha under Sisupalavadha II-8.

No. 3 is also quoted by Nadindla Gopa in Candrika on Prabodha candrodaya p. 7-8.

अङ्गस्य चतुरस्रत्वं संपदादौ लताकरौ ।	
आरम्भे सर्वनृत्तानामेतत्सामन्यमिष्यते ॥	6

P. 26. Kumaragirirajya on Malavikagnimitra, Bombay, 1924.

सूच्यते पात्रभेदानां तत्स्वभावार्थसूचनी ।	
या गीतिः सा ध्रुवा तुल्यसंविधानविशेषणे ॥	7
प्रावेशक्याक्षेपिकी च तथा प्रासादिकीति च ।	
नैष्कामिक्यान्तरी चेति तासां लक्षणमुच्यते ॥	8
प्रवेशसूचकादौ तु ध्रुवा प्रावेशिकी मता ।	
प्रासादिकी तु पात्राणां व्याकुलानां प्रसादनात् ॥	9
विषादे विस्मृतौ क्रोधे प्रसादे संभ्रमे मदे ।	
दोषप्रच्छादनादौ च गीयते या तु सान्तरी ॥	10

P. 112. Kumaragirirajya on Abhijnanasakuntala, Madras, 1940.

पताकास्थानकं प्राहुभर्भिनोऽर्थस्य सूचनम् ।	
चतुर्भिः करणैरेव चतुर्धा परिकीर्तिम् ॥	11
सहस्रार्थसंपत्त्या विमर्शद्विनिर्णयात् ।	
तुल्येन संविधानेन तथा तुल्यविशेषणात् ॥	12

P. 104. Op. cit.

उदाहरणं नाम संध्यज्ञम् - उत्कर्षेणान्वितं वाक्यमुदाहरणमिष्यते ।	13
P. 121. Op. cit.	
अपवारितलक्षणम् - अर्थस्त्वेकेन विज्ञेयो नियतश्राव्य इष्यते । द्विविधस्स परिज्ञेयो जनान्तश्रापवारितः ॥	14
अत्र परेरलक्ष्यव्यापारं कथितोर्थोऽपवारितः । उत्त्वा प्रागपवार्येति पश्चादेन प्रयोजयेत् ॥	15
P. 25. Kumaragirirajya on Malavikagnimitra, Bombay, 1924.	
विषवेगास्तु वसन्तराजीये कथिताः दैवर्यं वैपथुर्दर्हः फेनः स्कन्धस्य भञ्जनम् । दुःखं जाडयं मृतिश्चेति विषवेगास्स्युरष्टधा ॥	16
P. 67. Op. cit.	
निर्वेदहर्षचिन्तानां लक्षणम् इष्टार्थविरहव्याधिनिन्दासदनमानसः । दारिद्र्यसन्तानानाशपरव्यवलोकनैः ॥	17
निष्कलत्वमतिनृणां निर्वदो जीवितादिषु । अन्तर्बाष्योपमध्याननिःश्वासस्थावमाननैः ॥	18
दैन्यगद्गदवैववर्यरभिनेयो भवेदयम् । हर्षो मनस्समुलासो गुरुदेवमहीभुजाम् ॥	19
प्रसादात प्रियसङ्गाच्च भवेदिष्टार्थलाभतः । मुखे नेत्रे प्रसन्नत्वात प्रियोक्तिपुलकोद्गमः ॥	20
दानत्यागपरीरम्भरभिनेयो भवेदयम् । इष्टालाभादिष्टनाशादिनिष्टाप्तेश्च देन्यतः ॥	21
चित्तस्यैकाग्रता चिन्ता, स्मरणंचानुपस्थृतिः । सन्तापोच्छ्रवासनिश्वासाःमान्द्यमिन्द्रियकर्मणाम् ॥	22
अधोमुखत्वमित्यादैरभिनेयो भवेदयम् । अनौजस्त्वं तु मनसो दैन्यमित्यमिधीयते ।	23
मनस्सन्तापदारिद्र्यचिन्तौत्सुक्यादिभिर्भवेत् ॥ अङ्गानामपि शैथिल्यं देहसंकारवर्जनम् ।	24
अंचितं भरतेऽस्मिन्वै अनुभावा प्रदर्शिताः ॥	25
P. 27. Op. cit.	
अधरलक्षणम् विवतितो विकासी च विसृष्टश्च निर्गहितः । आयतो सञ्चितो वृत्तः सन्दष्टश्च समुद्गकः ॥ कम्पितश्चेति नाट्यज्ञेरधरो वशधा मतः ।	26

तत्र

प्रसारितो विसृष्टाकरव्योऽनादरे दर्शितार्पणः ॥ 27

P. 185. Kumaragirirajiya on *Abhijnanasakuntala*.

अभिसारिकालक्षणम्

मदेन मदनेनापि प्रेरिता शिथिलत्रपा ।

योत्सुकाभिसरेत्कार्तं सा भवेदभिसारिका ॥ 28

कुलजां गणिकां वापि यथाहृवेषचेष्टितः ।

रागातिशय संपन्नां वर्णयेदभिसारिकाम् ॥ 29

P. 60. Kumaragirirajiya on *Vikramorvasiya*.

वेश्याचेन्नायिका राज्ञः सा दिव्या स्यान्नमानुषी ॥ 30

P. 17. Op. cit.

रसलक्षणम्

एको रसो भवेदङ्गी वीरशङ्गारयोद्धयोः ।

अङ्गान्यन्ये रसास्सर्वे भवेत्तिवर्वहणोद्भुतः ॥ 31

P. 42. Op. cit.

उपायानां लक्षणम्

सान्ना दानेन भेदेन नात्युपेक्षा रसान्तरः ।

मानापनयनं तासामुपायैः षड्भरिष्यते ॥ 32

P. 48. Op. cit.

शकुनलक्षणम्

धृतातपदशशुभशुक्रवासाः

पुष्पाच्चितश्वन्दनच्चिताङ्गः ।

विप्रशशखावाकृतभोजनश्च

ददाति दृष्टः पथि सर्वसिद्धिम् ॥ 33

P. 121. Ratnapana, Balamanorama Edn. of Prataparudriya.

Katayavema¹ was the son of Kata, grandson of Mara and great grandson of Katayasauri. He married Annamamba, the daughter of Anavotareddi who was his maternal uncle. Annamamba was the twin sister of Kumaragirireddi. Katayavema was held in high esteem by Anavota and Anavema and was the minister of Kumaragirireddi. His commentary on the *Abhijnanasakuntala* contains a description of his conquests of the Eastern portion of Andhra up to Simhachalam. He was a devotee of Lord Visnu and made gifts of villages to temples of Visnu. Katayavema wrote the commentaries on the famous plays of Kalidasa at the instance of Kumaragiri, following the principles laid down in his *Vasantarajiya*.² The introductory por-

1 Katayavema's Ahobila inscription, 1410 A.D., S.I.I. Vol. X, No. 577.

2 Sakuntalavyakhya.

tion of the commentary on the *Sakuntala* and the concluding portion of that of the *Malvikagnimitra* suggest that the *Sakuntala* was the first and the *Malvikagnimitra*, the last to be commented upon by the author. The commentaries are expository from the literary, technical and grammatical points of view.

Pedakomativema (1403-1420 A.D.), the successor of Kumarragiri is the most well-known of the Reddi kings of Kondavidu. He was the grandson of the elder brother of Prolayavema. The chief poet of his court was Vamanabhattachabana who wrote the *Vemabhupalacarita* alias *Viranarayananacarita* celebrating the life of his patron. From Pedakomativema's Alapadu grant¹ we know that he possessed the title of Sarvajnacakravartin. He was proficient in literature and music and wrote two treatises called the *Sahityacintamani* and *Sangitacintamani*. He is also the author of two commentaries namely the *Sringaradipika* on the *Amaruka* and the *Bhavadipika* on his own abridgement of the *Gathasaptasati*. Besides these works he is also known to have written a Kavya,² a Bhana³ and a Prahasana called the *Manoranjana*,⁴ from the citations in his *Sahityacintamani*.

The *Sahityacintamani*⁵ of Vemabhupala is a treatise on poetics on the model of the *Kavyaprakasa*. The work is in thirteen Paricchedas. The first chapter discusses the purpose and origin of poetry, its definition and classification and establishes the Dhvani theory as against other theories. The second chapter explains the three-fold division of words and meaning with their subdivisions defined and illustrated. The third elucidates the numerous varieties of Dhvanikavya and the fourth deals with Gunibhutavyangya. The fifth and the sixth deal with Dosas and Gunas respectively. Having defined the three Gunas, a distinction is drawn between Gunas and Alankaras. The Ritis and Sanghatnas and their proper employment are also discussed therein. The seventh and eighth deal with the figures

1 E.I. Vol. XI, p. 325.

2 Transcript. of Tanj. 5308-9 acquired for the Andhra University Library, p. 677.

3 Transcript., loc. cit., pp. 200, 510, 633, 635-7.

4 Transcript., p. 622.

5 The account of this work is based on the transcript. referred to above. Tanj. 5308-9., I.O.C. No. 5255, Trivandrum Palace Library, Nos. 1400-1, Adyar.

of sound (Sabdalankaras) and the figures of sense (Arthalankaras) respectively. The ninth is on the Nayaka and the Nayika and the tenth on Vrtti. The eleventh is on the subject matter of literature (Kavyavastu). The twelfth treats of the varieties of dramatic compositions and the last of the various classes of literature in verse. It may be noticed here that the Rasas are dealt with in the third chapter on Dhvani without making them the subject matter of a separate chapter. The work is important for the rich variety of literary forms treated in it along with citations therefrom.

The *Sahityacintamani* contains illustrations taken from extant literature. There are also certain verses in praise of the royal author himself which have given rise to a doubt whether Pedakomativema was the real author of the work. The introductory portion of his *Srngaradipika* contains two verses in praise of Prolayavema and his brother Maca which are the same as those in the Phirangipuram record composed by Sri-natha. It is possible that the king took a fancy to incorporate in his works the verses in praise of himself and his family written by his court-poets or as it usually happens in such cases, the court-poets were the real authors and they inscribed the works in the name of their patron. Among the illustrative verses cited in the *Sahityacintamani* some are taken from his own works. Verses from his Kavya, Bhana and Prahasana are cited along with certain other stray verses. The *Kadambrikalyana* of Narasimha is quoted frequently. The *Saugandhikaharana* of Visvanatha is also cited. A poet Kusumayudha is mentioned who may be one of the princes belonging to the Mudigonda Calukya line, that ruled in Telangana.¹ Pedakomativema mentions a number of other poets and critics and their works also.

Pedakomativema speaks of himself as a follower of the Dhvani school in the concluding stanzas of the first Pariccheda of the *Sahityacintamani* and refers to his skill in Sahitya and Sangita and his capacity to compose in a sweet and elegant style. The following is an example of nature description that may be cited to testify to his poetic genious.

¹ The History of Reddi Kingdoms, pp. 463-4, I.A. XXXII, p. 281, H.C.S.L., p. 779.

REDDIS OF KONDAVIDU

भूवनाय वितीर्णजीवनानं
 क्षितिभृद्धिश्शरसोपलालितानाम् ।
 अधिकाविमलश्चियां घनानं
 लघुतापि प्रबभूव गौरवाय ॥

The *Sangitacintamani*¹ is a treatise on music ascribed to the same royal author. Two manuscripts of the work are available in the Maharaja's Palace Library, Trivandrum. Both the manuscripts are incomplete but we are able to know that it dealt with all departments of music, both vocal and instrumental as also with dance.

Among the commentaries found in his name, the *Sringaradipika*² is on the famous *Amaruka*. In one of the literary assemblies organised by him he heard beautiful Sataka of Amaru recited and thereupon wished to write a commentary on it. It may be noticed that an effort was made in this commentary to sift the verses of the Amaru Collection, and select the authentic verses and reject the spurious ones. The *Sringaradipika* of Vemabhupala represents the Southern recension of the *Amarusataka*. It has the merit of being very systematic, and gives for each stanza the context, the meaning, the import of the passage, the emotional states, the sentiment, the elements of the *Kaisikivrtti* and lastly, the figure of speech.

A similar laudable effort was also made in respect of the *Gathasaptasati*. Out of the seven hundred verses of this anthology, a hundred choice verses were taken and a commentary called *Bhavadipika* was written on that. The abridged text, called *Saptasatisara*,³ and the commentary are now available in a Telugu edition, but its source is not known. A comparison of this text with the Second Telinga recension of Weber has shown that these two are identical. The extracts from some commentary on this recension given by Weber show that he is extracting from the *Bhavadipika* of Vemabhupala.

The identity of the text or of the author was not known to

- 1 Trivandrum Palace Library, Nos. 1417-18. D.C. Vol. VII, p. 2407. Vide Introduction to the critical edition of the *Nrittararatnavali* of Jaya by Dr. V. Raghavan, p. 6. fn. 2.
- 2 Ed. by Deodhar, Poona Oriental Series, No. 101. Ptd. in Telugu, Ed. by Vedam Venkataraya Sastri.
- 3 Ed. by D.V. Sitaramaswamy with Telugu translation, Andhra University, Waltair. 1951.

Weber since the manuscript of the commentary (w) used by him was mutilated in the beginning and at the end.¹ The *Saptasatisara* contains 104 verses of which 37 are not found in Gadadhara's recension. Out of these thirty-seven 19 are in the first Telinga recension and one in each of the recensions represented by the commentary of Pitambara (p), the manuscripts of the *Gathasaptasati* of the Bodlean Library() and of Buhler. Three are found in the text represented by an anonymous commentary noted by Weber and four could be found among the citations in Alankara works. The remaining eight Gathas are available only in the *Saptasatisara* commented upon by Vemabhupala.

The situations depicted in these 104 Gathas pertain to the rural life of ancient Andhra, the Godavari, the hamlets on its banks, mendicants, secret bowers and festivities. The sentiment of love is delineated decently in these verses and this fact testifies to the good taste of Vemabhupala who made this selection.

The language of these Gathas exhibits certain peculiar dialectal characteristics of its own. The commentary is scholarly aiming at giving the main purport. After explaining the linguistic peculiarities quoting Sutras from Prakrt grammars, he explains the purport of the verse and proceeds to determine the type of Dhvani kavya to which the Muktaka verse belongs. In interpreting certain verses he notices the views of his predecessors and passes critical observations thereon.

The great Telugu poet Srinatha, who was the Vidyadhikarin in Vemabhupala's court is known to have translated the *Saptasati* in his prime youth.² It is possible that Srinatha, whose speciality lay in Srngara, had a hand in the composition of this commentary on the *Saptasatisara* also.

Vamanabhattacharya was the best known of the Sanskrit poets of Vemabhupala's court. He was the son of Komatiyajvan and grandson of Varadagnicit and belonged to the Vatsagotra. He studied under Vidyaranya and refers to with esteem a

1 Das Saptasatakam des Hala, Herausgegeben von Albrecht Weber Leipzig, 1881, Vorwort xl.,, Die Zweite Telingo-Recension pp. 502-3.

2 "nunugumisala nutnayauvanamuna
salivahanasaptasati nudiviti" A Catu ascribed to Srinatha.

contemporary poet known as Kavisarvabhauma. His *Srngarabhusanabhana* was enacted at the Caitra festival of Lord Virupaksa of Pampatirtha (Hampi). The *Vemabhupalacarita* was written to celebrate his patron. His *Kanakalekhakalyana* introduces to us another patron of the author, one Laksmissadandadhipa, who was one of the ministers of Devaraya I of Vijayanagar. He is also the author of an inscription of Devaraya I dated 1380 A.D. in Sanskrit, where he is referred to as Kavisvara and a scholar in Vyakarana, Mimamsa and Nyaya.¹ Thus Vamanabhattachabana was connected with both Vijayanagar and Kondavidu courts.

We do not know whether the name 'Vamanabhattachabana' itself is a title or the real name of the author. Vamanabhattachabana was a self conscious poet and expresses his vanity several times in his works.² He says he was equally good at prose and verse unlike Bana and Kalidasa, who were experts in only one of the two, suggesting that he was superior to both. He calls himself Gadyakavisarvabhauma, Sahityacudamani and Sadbhavallabha. In his *Vemabhupalacarita* it is said that he removed the ill fame that Bana alone could write elegant prose and he compares himself with Bana, Mayura and Subandhu.

It is interesting to note that the poet shows a sense of modesty in the introductory verses of his *Raghunathacarita*,³ which is unusual to him. Here he observes that the styles of poetry of Kalidasa and Bana are inimitable and if any one tries to write like them he would become a laughing stock. This attitude of the poet may be contrasted with the one he shows in

1 Mackenzie's Manuscripts, Govt. Oriental Manuscripts Library, Madras, M. 249, pp. 25-29. M. 389, pp. 17-19.

2 पद्ये पटीयान् किल कालिदासो
गद्यो पटीयान् किल बाणभट्टः ।
पद्ये च गद्ये च परं पटीयान्
वत्सान्वयो वामनभट्टबाणः ॥

Srngarabhusanabhana

3 *Raghunathacarita*,

कः कालिदास कविना कृतं कर्म करिष्यति
हन्मल्लद्वितं कोऽन्यो लङ्घये ल्लवणार्णवम् ।
बाणं सत्कर्ति गीवर्णं मनुवृष्टाति कः कविः
सिंधुं मन्युकं मन्वेति द्युमर्णिं वा तमोमणिः ॥

I - 11

I - 12

his earlier works. This marked change is probably the result of his maturity and age.

Vamanabhattachabana was a prolific writer and wrote a prose work, three poems, four plays and two lexicographical works. The two lexicographical works, *Sabdacandrika*, and the *Sabdaratnakara* and the *Sringarabhusanabhana* were written early in the Vijayanagar court. The three poems, the prose work and the two plays *Banasuravijaya* were written under the patronage of the Reddis of Kondavidu, while the *Kanakalekhakalyana* was written at the instance of Laksmisa a minister of Devaraya I of Vijayanagar.¹

The *Vemabhupalacarita*² is a historical prose work of the Akhyayika type in four Ucchvasas celebrating the life of his patron Pedakomativema. The work describes the ancestry of the king from Kama, a ruler of Addanki in Trilingadesa. Prolla was one of his descendants. His hunting expedition in course of which he met the daughter of Tukharabhatta of Vikramasimhapuri and their marriage are described. The descendants of Prolla are described in detail down to Pedakomativema. Pedakomativema's conquests of various countries are described at length. After his conquests Vema went to Draksarama, worshipped Lord Bhimesvara there and returned to his city. He organised assemblies of poets and lived happily.

The poet imitates Bana in several places. The description of Prolla's hunt, Candikalaya in the Vindhya forest and the instruction in Niti are imitations of their parallels in the *Kadambari*. The Digvijaya of Vema is almost a reproduction of Raghu's conquest in the *Raghuvamsa*, with certain flaws showing utter ignorance of geography. He imitates other classical writers like Valmiki, Bhavabhuti and Dandin, on several occasions. The descriptions of the courtesans of Draksarama is remarkable for its imagery and it has been adopted by the Telugu poet Srinatha in his *Bhimakhandamu*. He seems to be devoted to the Lord Narayana in the form of a baby lying on a banyan leaf with his thumb in his mouth. His style is musical,

1 5.1.1. Vol. IV, No. 267.

2 Ed. R. V. Krishnamacharya, Srirangam, Abhinavabhattabana. R. V. Krishnamacharya epitomised this as *Vemabhupalacarita-sangraha*, Balamanorama Press, Madras, 1937.

recondite and scholarly and is at times comparable with that of Bana. The *Vemabhupalacarita* is indeed a distinct contribution to the Sanskrit prose works of later times.

Vamanabhattachabana wrote two Mahakavyas, the *Nalabhyudaya* and the *Raghunathacarita*. The *Nalabhyudaya*¹ as it is available, extends to the end of the eighth Sarga and three Slokas at the beginning of the ninth, describing the return of Parnada to Damayanti. The work is obviously incomplete. The poet observes all the conventions of a Mahakavya. The word Laksmi is introduced in the last stanza of each canto as a special auspicious mark. The narration is simple and elegant and the sentiments of heroism, love and pathos are delineated in a striking manner. Kali is described to have possessed Nala when he performed the Sandhya ritual without washing his feet. The description of the Svayamvara of Damayanti is an imitation of that of Indumati by Kalidasa. Of the Alankaras employed by the poet, Arthantaranyasa may be specially mentioned.

The *Raghunathacarita*² is a Mahakavya in thirty cantos describing the story of Srirama up to his coronation. The only manuscript of the work in the Saraswati Mahal Library, Tanjore is almost complete, wanting in only a few stanzas in the last Sarga. The conventions of the Mahakavya are strictly followed in the poem. There are elaborate descriptions of the seasons, the capital Ayodhya, the hunt and the conquests. The poet closely follows the *Raghuvamsa* and the poem may be said to be a good addition of the existing Mahakavya literature in Sanskrit.

The *Hamsasandesa*³ is a short lyric of hundred and thirty-one verses divided into two chapters. It is written in the Mandakranta metre and describes the sending of a message of love by one Yaksa called Daksa to his beloved Kandarpalekha. This is a close imitation of the *Meghasandesa*, the swan replacing the cloud as a messenger. Daksa, exiled for one year from Kailasa

1 Trivandrum Sanskrit Series, No. 3, Ed. T. Ganapathi Sastry.

2 Tanj. No. 3721/10253. D.C. pp. 2634-38. Transcript. No. 185.

3 Samskrtradutakavyasangraha, No. 4, The *Hamsaduta* of Vamana Bhattachabana, critically edited by J. B. Chaudhury, Ph. D. (London), Calcutta, 1941. The inclusion of *Banasuravijaya* under poetical works is wrong (Introduction, pp. 17-18).

for default of duties comes to Malaya in the South wherefrom he sends a message to his beloved through a swan. The following places are mentioned by the poet on the route of the swan, to Alaka. Tamraparni, Madura, Kaveri, Sriranga, Coladesa, Cidambara, Kanci, Punyakoti, Hastigiri, and the river Kampa in the same place, Anjanadri, one of the seven hills of Tirupati, Kalahasti and the Svarnamukhari, Andhra and the rivers Krsna, Tungabhadra and Godavari, Vindhya mountains and Narmada, Yamuna, and Ganga, Varanasi, Ayodhya, Sarayu, Gandaki, Kurukssetra, Himalayas, Kraunca mountain, Kailasa and Alaka. While referring to these places he sometimes mentions some local legends and associations also. In verse 36 describing Kalahasti he refers to the story of Kannappa Nayanar and his offerings of mouthfuls of water and raw flesh made to Lord Siva.¹ The description of river Krsnaveni as the plaited hair of the Earth is striking and the river Tungabhadra, its tributary, is described as a close friend embracing Krsnaveni with her hands in the form of moving waves. The 73rd verse describes the close association of the spring season and love god in a beautiful manner.

The *Srngarabhusanabhana*² composed for the occasion of the spring festival of Virupaksadeva of Hampi gives glimpses of the life of Vijayanagar of those times. Vilasasekhara, the main character of the monologue, starts in the morning to go to Anangamanjari. He goes on describing whatever he sees on his way; the generals, the rich and licentious people, courtesans, their love-intrigues, play of the ball, swing, dice, the duel of rams and cock-fight, wrestling and sword-fight. The descriptions are in melodious verses with fanciful imagery. The work is a good example of its type and it is also imitated in later times.

The *Parvatiparinaya*³ is a drama in five Acts depicting the marriage of Siva and Parvati, closely following the *Kumara-*

1 अक्षणोरग्रे तदनु भविता कालहस्ती गिरिस्ते
तस्योपान्ते कनकमुखरीनाम कल्लोलिनी च ।
तीरे यस्याः कलितवसरेमूर्द्धिन शम्भोः किरातो
गण्डूषाम्बुस्नपनविद्यया प्राप गङ्गाधरत्वम् ॥

2 *Kavyamala*, 58.

3 Printed in Bombay, Srirangam, Visakhapatnam, and Kumbakonam. Vide K.T. Telang, *Indian Antiquary*, Vol. III, p. 219. A.B. Keith, *Sanskrit Drama*, p. 247.

sambhava. The narrative is taken care of more than the dramatic technique. Traces of other poets like Bana are also to be found in it. The style is, however, elegant and is endowed with poetic merit.

The *Kanakalekhakalyana*¹, available in manuscript, is a drama in four Acts describing the marriage of prince Vijayavarman with Kanakalekha, the daughter of Viravarman, the Vidyadhara king. Vijayavarman meets Kanakalekha in course of his hunt for an elephant with four tusks in the Siddharanya. They fall in love with each other. The prince meets a Siddha named Virupaksa who blesses him that he would win the object of his love. On Siddha's advice, he plunges into a lake and finds himself in his city. While the king is in the garden, Mandaraka, a forester, brings the king's horse and a Citraphalaka containing the picture of the king and a message of love in verse thus :

अवहरिआ अज्ञति हिअअं वणहरिणमुद्धणअणकण्णआणम् ।
किणु महापुरुषाणं अवसरणं अण्णदो जुत्तम् ॥

'Is it proper on the part of great men to go away stealing the heart of gazelle-eyed maidens?' The king amuses himself in drawing the picture of Kanakalekha. The senior queen knows about this affair of the king and comes there under the pretext of inviting him to participate in the worship of the full moon. But due to the folly of Vidusaka, the love affair becomes public. As the king is pining, Virupaksa arranges for his meeting with Kanakalekha. The chief queen of Vijayavarman happens to come there and Kanakalekha disappears through a grove. Thence onwards the king is unable to see Kanakalekha and becomes dejected. A swan with a gem in its neck is now seen which turns into Kanakalekha when its gem is removed. Virupaksa arranges for the marriage of Vijayavarman with Kanakalekha. He discloses also the fact that the chief queen Vasumati and Kanakalekha are really the daughters of his pupils Vasubhuti and Viravarman and therefore equal to sisters. Viravarman presents his son-in-law with the four-tusked elephant, which he was hunting for. Vasumati and Vijayavarman, who were originally Vidyadharas, assume their original forms.

The Nandi Sloka of this drama closely resembles that of the *Kadambrikalyana* of Narasimha. On the basis of this

Sri K. Kuppuswamy Sastry suggested that probably the real name of Vamanabhattachabana was Narasimha.¹ Since the personal details of the authors given in their works are quite different writers cannot be identical.

The plot of the drama is imaginary, and the main Rasa is Srngara with Hasya and Adbhuta mixed with it. The description of love in separation is also touching although depicted with conventional situations and imagery. The Nayaka is of the Daksina type.

The various events described in the play have parallels in the writings of the great masters of Sanskrit drama. The plot of the play, although showing different details, is generally on the model of the *Malavikagnimitra* and the *Ratnavali*. The description of the hunt, the love at first sight and the forlorn state of the king have parallels in the *Abhijnanasakuntla*, while the soliloquy of Vijayavarman is a close imitation of that in the *Vikramorvasiya*. The Citraphalaka scene is reminiscent of a similar scene in the *Priyadarshika*. The Svabhavokti of the sportive elephant, the reflections of the king while he amuses himself drawing the picture of his beloved Kanakalekha and the conflicting feelings of the bride, curiosity to look at the face of the bride-groom and the bashfulness, are a few instances that are really beautiful in the play, e.g.

अवलोकनाय लोला हृष्टिरिं मृगहशो निवृत्तिमती ।
परिमलचलिता भूयः प्रतीपमरुतेव वारिता भ्रमरी ॥

The *Banasuravijaya*² which is available in a single manuscript, is a play in five Acts describing the conquest of Banasura by Srikrnsa and the marriage of Usa, the daughter of Banasura with Aniruddha the grandson of Srikrnsa. The sentiments of Vira and Srngara are delineated here in a beautiful manner. There is a hymn to Lord Krsna towards the end of the play, embodying the Upanisadic ideas of the absolute. In the *Bharatavaky*, the author wishes that the mind should think of the duties enjoined in the Vedas avoiding all desires and hatred and that unswerving Bhakti of the people towards Siva and Srikrnsa should increase. The description of Sonitapura and that of the love-lorn state of Usa may be cited to show the author's poetic abilities.

1 Kuppuswamy Sastry's Report (1919), pp. 41-42.

2 R. 5223.

The *Usaparinaya*¹ mentioned by Sri Mallampalli Somasekhara Sarma as a work of Vamanabhattacharya is probably the same as this work. But there is no evidence to show that it has an alternate title like this anywhere.

Of the two lexicographical works, the *Sabdacandrika*² is one of his early works. In one hundred and thirty verses divided into five Sargas, it gives (i) names of Gods and their associates (ii) names of heaven, its denizens and other things associated with them (iii) the earth and the things that belong to it (iv) the ocean and the things in it and (v) man and his surroundings. The work is a small and useful one for the beginners.

The *Sabdaratnakara*³ is a dictionary of synonymous words in three Kandas like the *Amarakosa*. The three Kandas are subdivided into nine, eight and twenty-five Adhyayas. The work is in metrical form employing different metres like the *Sardulavikridita* and *Arya*. The technique adopted in enumerating the words is the same as in the previous Kosas like the *Amarakosa*.

Mamidi Singana, son of Pedamarya of Bharadvajagotra, was a minister of Pedakomativema. He was a scholar in Jyotisa and wrote a commentary on the *Somasidhanta* in the year 1418 A.D. The commentary is known as *Gudharthadipika*.⁴ The author is described by the famous Telugu poet Srinatha, patronised by him as *Kavitasiddhantasarvajna* and *Pancangasthira-mantraraksanakalapraudha* in the *Srngaranaisadhamu*.

King Vema is known to have patronised other scholars in astronomy from his grants. Scholars in Ayurveda too flourished in Vema's court. One Srinathapandita, who is different from the Telugu poet, wrote a treatise on Ayurveda called *Parahita-samhita*.⁵ The manuscript of the work available in the Govt. Oriental Manuscripts Library, Madras, contains Astangakanda in eight chapters. The author belonged to the Parahita family of Ayurvedic physicians of that time.

1 The History of Reddi Kingdoms, p. 476.

2 Ptd. in the Gopalakrishnamacharya Commemoration Volume, Ed. by Dr. T. R. Chintamani. pp. 221-234. Madras, 1942.
J. T. S. M. L. Vol. XVI, Nos. i and ii.

3 R. 2436. Ptd. Darbhanga. Ed. by Dr. B. R. Sharma.

4 R. 1715.

5 D. 13346.

Srinatha, the famous Telugu poet, was the Vidyadhi-karin in Vema's court. He was the son of Maraya and Bhimamba. Srinatha was the Vidyadhi-karin in the court of Peda Komati Vema, and he used to read Puranas for his patron. He composed the inscriptions of Vema and they are in Sanskrit. Barring these inscriptions in Sanskrit, we have no other composition in Sanskrit by Srinatha to enable us to say anything about his poetry in Sanskrit.

The Reddis of Rajamahendravaram, too, patronised Sanskrit learning. Srivallabha of Kanvagotra composed the grants of Katayavema and Anavotareddi, in Sanskrit.¹ Sarasvathibhatta, the author of the Vemavaram grant of Allayavema, was a scholar in Nyaya, Vyakarana and Mimamsa and he had a title Kavisarvabhauma.² The Konkuduru plates of Allaya Doddareddi refer to a Vedic scholar Satapathi proficient in *Suklayajurveda*.³ The Parahita family of Ayurveda scholars was patronised by these rulers also.

Sivalinga, a Reddi prince of Kandukuru, was a Sanskrit scholar. He was the grandson of Mallareddi, brother of Prolayavema and the son of Komati-reddi. Pedapudi grant of 1404 A. D.⁴ refers to him as a Bharatamatapatanga. Sivalinga commented upon the Saivaite work *Srutisuktimala* or *Caturvedatatparyasangraha*. The commentary is known as *Tattvaprakasika*.⁵

A manuscript of the commentary⁶ mentions one Isvarabhatta, son of Nrsimhayajvan, as its author. It is possible that Isvarabhatta is the real author of the commentary ascribed to his patron.

This period is marked by a growing interest in the Telugu literature which scored over Sanskrit in patronage in the subsequent times. The rich growth of literature in Telugu bears testimony to the wide prevalence of Sanskrit learning. Errapragada, the translator of the remaining portion of the *Aranyakaparvan* of the *Mahabharata* left unfinished by Nannaya

1 History of Reddi Kingdoms, p. 473.

2 E. I. Vol. XIII, p. 251.

3 History of Reddi Kingdoms, p. 476.

4 Mack. MSS. No 15-4-42.

5 D. 15082-3, R. 4307.

6 R. 4307.

wrote *Harivamsa* and *Nrsimhapurana* in Telugu. The Vaisnava and Saiva works in Telugu produced in the period expounded the Vedic Dharma to the people, following their counterparts. Srinatha rendered into Telugu the difficult poem of Sriharasa, the *Naisadhiyacarita*. Further the Avadhanas or literary feats and disputations in courts were usually conducted in Sanskrit and thus the knowledge of Sanskrit was an indispensable part of the equipment of a Telugu poet. All this again points at the fact that Sanskrit enjoyed a high status under the Reddi kings.

CHAPTER FIVE

THE VELAMAS OF RACAKONDA

In the post-Kakatiya period, the Velama chieftains formed a small principality around Racakonda in Telangana and ruled there for about a hundred years. The rulers of Racakonda and the Reddis of Kondavidu vied with each other both in matters of individual accomplishments and of patronage of literature and learning. If Pedakomati Vema was called Sarvajna, Singhabupala too had the title. The former distinguished himself in Sahitya and Sangita while the latter mastered Natya and Sangita. The Reddis patronised poets like Vananabhattabana whereas the Velamas had scholars like Visvesvara and Appayarya in their court. The Velama chiefs, however, distinguished themselves in their patronage of Sanskrit learning which they seemed to have preferred to Telugu.

The Ainavolu grant¹ of Anavota of 1367 A.D. was composed by a poet Naganatha, son of Pasupatipandita of Kausikagotra. Naganatha is the author of a drama called *Madanavilasabhana*² in the prologue of which he mentions that he was a pupil of Visvesvarakavi of Bharadvajagotra, who is the same as the author of the *Camatkaraçandrika*.

The *Madanavilasabhana* was intended to be enacted at the spring festival of Kalyananarayana worshipped at Racakonda. The single manuscript of the work available in the Government Oriental Manuscripts Library, Madras, contains only a small portion of the text, nearly to the end of the Prastavana. The available portion, however, contains beautiful descriptions in elegant style.³

1 *Veluotivarivamsacarita* by Vellala Sadasiva Sastri and Avadhanam SeshaSastri, Appendix No. 4, pp. 20 ff.

2 R. 185 (b) The description of the manuscript as complete in T. C. II-269 is incorrect. The work breaks off in the middle of the prologue. The remaining portion of the manuscript contains *Tri-purasuramahamantra* and the play *Kaminikamukollasa*.

3 Ibid. At example -

वनश्रेणिर्यसादनुगतपुनयोवनस्त्वचि -
निवेशोऽयं यमात्परिमलमिलन्मन्दपवनः ।

Anavota (c. 1360–1385 A. D.), the father of the well-known royal poet Singabhupala II, the author of the *Rasarnavasudhakara*, not only patronised poets like Naganatha and Visvesvara but also wrote a Nataka in Sanskrit called *Abhiramaraghava*.¹ The work is known from a citation in the *Rasarnavasudhakara*. The Nandi Sloka² cited displays considerable literary merits.

The Umamahesvaram stone record³ of Madanayika I dated 1376 A. D. is composed by one Mayibhaitopadhyaya who was a scholar in Vyakarana, Mimamsa and Nyaya. The last verses of this inscription speak of Potaraja, a Minister of Mada who is described as a scholar and a poet.

Singabhupala II (c. 1386–1412 A. D.) is the best known ruler of this dynasty. He is the esteemed author of the *Rasarnavasudhakara*, the *Kuvalayavali* and the *Sangitasudhakara*, a commentary on the *Sangitaratnakara*. Singa was a master of literature, music and drama. Visvesara, the distinguished author of the *Camatkaraçandrika* was his court-poet and teacher and he pays a high tribute to the literary achievements of Singabhupala in his work.⁴ Bommakanti Apparyya, another scholar of Singa's court, speaks of his patron as well-versed in literature and criticism and observes that if a work is examined by Singa it needs no further revision and a work that is not examined by him, though examined by others is not acceptable to the learned. The *Camatkaraçandrika* speaks of a poet who declares that in Singabhupala's court neither dress nor vehicles matter but scholarship alone matters. The *Padayojana*, a commentary on the *Ramayanacampu* of Bhoja by one Narayana a descendant of Mallinatha, says that Pedubhatta,

सभा सञ्चाजो यः कुसुमधनुषः कोकिलगणो
यतो मौनान्मुक्तस्सहि विजयते पुष्पसमयः ॥

1 *Rasarnavasudhakara*, T. S. S. No. 50, pp. 50, 119, 265, 266, 273.

2 *Ibid.*

क्रियासुः कल्याणं भुजगशयनादुत्थितवतः
कटाक्षाः कारुण्यप्रणयरसवेणीलहरयः ।
हरेलंक्ष्मीलीलाकमलदलसौभाग्यसुहृदः
सुधासाराः स्मेराः सुचरितविशेषैकसुलभाः ॥

3 *Velugotivarivamsavali*, ed. by Dr. N. Venkataramayya, Appendix X.

4 *Camatkaraçandrika*, VIII–68.

a great scholar of his family was honoured by Sarvajna with a shower of gold. This Sarvajna may be our Singabhupala. Srinatha, the great Telugu poet speaks of Singa as the only person besides Lord Siva who deserves the title Sarvajna.¹ Thus all these references testify to the glory of his literary court and his liberal patronage.

Of the three works of Singabhupala mentioned above the *Kuvalayavali*² also known as *Ratnapancalika* is a Natika in four Acts describing the marriage of Sriksna with Kuvalayavali. The play was meant to be enacted on the occasion of the spring festival of Prasannagopala, a deity worshipped at Racakonda. At the instance of Brahman, the goddess of Earth assumes the form of a maiden named Kuvalayavali and Narada, in the guise of a foster-father pretends to search for a suitable bridegroom for her and leaves her under the protection of Rukmini as a Nyasa. Narada gives a ring to Kuvalayavali. When she wears the ring she would appear to males as a statue in precious stones, *Ratnapancalika*. Kuvalayavali happens to meet Krsna in the palace garden. She loses the ring in play and it is restored to her by Krsna. They fall in love with each other. Satyabhama comes to know of this and informs Rukmini about it. Rukmini keeps Kuvalayavali in concealment where she is abducted by a demon. She seeks the help of Krsna to get her back. Narada appears there and reveals the real story of Kuvalayavali. Kuvalayavali is given to Krsna as a present by Rukmini herself. The play closely resembles the *Sapnavasavadatta* of Bhasa and the *Malavikagnimitra* of Kalidasa. The delineation of Srngara is charming. The following stanza from this drama is cited in the *Rasarnavasudhakara* to illustrate several factors of poetic beauty.³

उत्पुलगण्डयुगमुद्गतमन्दहास –
मुद्वेलरागमुररीकृतकामतन्द्रम् ।

1 There is a Catu verse to the effect, ascribed to Srinatha :

“Sarvajnumadheyamu Sarvunake ravusingabhupalunake
yurvinjellunu itarudu sarvajnumdanuta kukka samajamanute”

2 Trivandrum Sanskrit Series No. 145, Ed. by Ravivarma.

3 *Rasarnavasudhakara*, Telugu Edn., pp. 198, 204, 206, 210.

हस्तने हस्तमवलम्ब्य कदा नु सेवे
सल्लापहपममृतं सरसीरुहाश्याः ॥

Kavalayavali, Act III, 4

The play is fine in conception and style.

The *Rasarnavasudhakara*¹ summarises the dramatic theory with fine examples taken from master-pieces of Sanskrit literature. The work is divided into three chapters namely Ranjakollasa, Rasikollasa and Rupakollasa. The first chapter, after giving a description of the author's genealogy deals with the origins and nature of Natya and its divisions, Rasa and its accessories, Nayaka, Nayika and their allies with their characteristics, the excitants of Rasa, the Anubhavas born of body and mind, the origin and place of Sthayibhavas. The second chapter deals with the Vyabhicarins and their four stages, the eight Sthayins, the different Rasas and Rasabhasa. The third chapter deals with the varieties of drama, the characters, plot and technique, their subdivisions and in the end an epitome of the matter on drama is given. The prefatory portion on the genealogy of the author and the concluding portion comprising an epitome of the several topics of dramaturgy are known as Vamsavali and Natakparibhasa respectively. The former is referred to by that name several times in the *Camatkaraçandrika* of Visvesvara and the latter is even mistaken for a separate work of the author since the work occurs in independent manuscripts. But the existence of independent manuscripts of this portion separately proves only that, on account of its usefulness, it was studied by a large number of scholars and had been copied for use separately.

Singabhupala draws upon *Natyasastra*, *Dasarupa* and *Bhavaprakasa* mainly. In the description of Nayakas, however, he follows Bhoja. He criticises severely the views of Vidyadhara in respect of Rasabhasa and redicules him for his servility to his patron, king Narasimha II of Orissa.² The harshness in the criticism also suggests keen political rivalry between the two kingdoms. The *Rasarnavasudhakara* has

1 Trivandrum Sanskrit Series No. 50, Ed. by Pandita Harihara Sastri, Venkatagiri, 1895. Text and Telugu Translation, ed. by Bulusu Venkataramanaihgaru, 1950.

2 *Rasarnavasudhakara*, p. 462 in the Telugu Edn.

been quite popular among the commentators and writers on Alankara.

The illustrations in the *Rasarnavasudhakara* are generally taken from extant literature. He quotes also from contemporary works like the *Virabhadravijrmbhana* of Visvesvara, the *Abhiramaraghava* of Anavota and his own *Kuvalayavali*. The other works that he cites are: *Venisamhara*, *Mudraraksasa*, *Anargharaghava*, *Prasannaraghava*, *Amogharaghava*, *Padmavati*, *Dhananjayavijayayayoga*, *Madhavivithi*, *Mayakurangikaihamrga*, *Kamadattaprakarana*, *Ramananda*, *Mahesvarananda*, *Anandakosaprahasana*, *Srngaramanjaribhana*, *Payodhimathanasamavakara*, *Karunakandrla*, *Kandarpasambhava*.¹

The *Kandarpasambhava* is quoted both in the *Rasarnavasudhakara* and in the *Camatkaraçandrika* as a work of the author himself.² Hence it is doubtful whether Singabhupala or Visvesvara is its real author. Certain other stray verses of his own, of considerable literary appeal are also cited. A few of them are comparable with the Muktakas in the *Amaruka*. The explanation of some of these verses shows them to be extracts from unknown works of the author.³

The verses given at the end of the chapters contain eulogies of the royal author himself. There are such verses throughout the text and they do not seem to be his own compositions. Some of them are also common to the *Camatkaraçandrika* of Visvesvara. It has been argued that Visvesvara is the real author of the *Rasarnavasudhakara*. This is a ticklish question to decide conclusively. There have been highly gifted rulers who have been writers and there have been also cases of court-poets who have themselves written the works and later, these works are ascribed to their patrons.

The *Rasarnavasudhakara* was probably written by Singabhupala while he was yet a prince. He ascended the throne

1 Seshagiri Sastrī's Report, Vol. I, pp. 10-11.

2 *Rasarnavasudhakara*, p. 458 Tel. Edn. *Camatkaraçandrika*, III ch. 45 verse and IV-32, 47.

3 *Rasarnavasudhakara*, p. 446. Tel. Edn.

e.g. : तत्र शब्देन यथा समैव — — —

अत्र प्रागदृष्टेषि कृष्ण वेणुनादेन कामवल्लयः रतिः ॥

Also p. 450 — — अत्र पराशरमुनिप्रसादेन लब्धेन दिव्येन सत्यवती-
शरीरसौरभेण शन्तनोस्तस्यां रतिः ॥

about 1386 A.D. and ruled till 1412 A.D. The *Rasarnavasudhakara* is referred to in the *Camatkaraçandrika* of Visvesvara and the *Camatkaraçandrika* is quoted in the *Alankarasudhanidhi* of Sayana. The *Alankarasudhanidhi* was composed by Sayana while he was a regent of prince Sangama II at Udayagiri, while the latter was young. The *Alankarasudhanidhi* was probably written before 1360 A.D. So the *Rasarnavasudhakara* and the *Camatkaraçandrika* can be assigned 1350 A.D. and 1355 A.D. respectively. Sri M. Somasekhara Sarma,¹ however, assigns 1378 A.D. for the *Alankarasudhanidhi*, 1373 A.D. for the *Camatkaraçandrika* and 1368 A.D. for the *Rasarnavasudhakara* taking the date of 1378 A.D., the last year of the reign of Bukka I as the upper limit for the composition of the *Alankarasudhanidhi*.² However, we can only conclude that the *Rasarnavasudhakara* was composed while Singa II was still a prince.

Singabhupala wrote also a commentary on the *Sangitaratnakara* called *Sangitasudhakara*³ and it is probably the latest of his works. In the introductory portion of the commentary he speaks of his long practice of the art of music and his discussions with scholars of his court on its theory. This is the earliest known commentary on the *Sangitaratnakara* of Sarngadeva.

Though there is no reference to Singabhupala's genealogy in the introductory portion of the work, the colophons say that the author was a king of Andhradesa and son of Anapota. Further, the existence of the term 'sudhakara' in the names of *Rasarnavasudhakara* and *Sangitasudhakara* is in favour of the identity of their authors. So there is no evidence to support the statement of Sri K. Krishnamachariar that they are by different authors.⁴

Sri M. Ramakrishna Kavi observes⁵ that in certain manuscripts of the commentary the work is ascribed to a scholar by name Gopanatha, who hails from the banks of the Narmada

1 The History of Reddi Kingdoms, p. 487-8

2 Ibid.

3 *Sangitaratnakara* of Sarngadeva with Kalanidhi of Kallinatha and Sudhakara of Simhabhupala. Ed. by Pandit S. Subramanya Sastry, Adyar, 1943. Critical introduction by Dr. C. Kunhan Raja.

4 H. C. S. L., p. 853. Footnote.

5 *Bharatakosa*, by M. R. Kavi, Tirupati. 1951, p. 695.

river. It is possible that Gopanatha went to the court of Singabhupala and gave his helping hand to the king in the composition of this commentary.

Recently an effort has been made to identify Simhabhupala, the author of this commentary with the Mithila king Bhupalasimha of Karnaṭa dynasty and Bhupatindra, a Nepalese royal poet of Mithila origin.¹ This is evidently wrong since the author of the commentary is undoubtedly Singabhupala of Racakonda.

The chief among the proteges of Singabhupala was Visvesvara, the author of the *Camatkaraṇḍrikā*.² Visvesvara belonged to the Bharadvajagotra. He flourished in the court of Anavota also and was the teacher of Naganatha noticed above. From his *Camatkaraṇḍrikā* we learn that his Guru was one Kasisvaramisra, who wrote a work called *Rasamimamsa*. He is spoken of as a master of Sanskrit literature and is said to be the author of many poetical works. His *Camatkaraṇḍrikā* alone has come down to us. From the quotations in the *Rasarnavasudhakara* we come to know him to be the author of a drama called *Virabhadravijrmbhana* which belongs to the Dima type.

The *Camatkaraṇḍrikā* is a treatise on poetics, in eight chapters. (i) Varnaviveka (ii) Vakyagunadosavicara (iii) Arthadosaprabandhavisesavivekah (iv) Gunaritivrttipakasayyavivekah (v) Rasaviveka (vi) Sabdalankaras (vii) Arthalankaras (viii) Ubhayalankaras. This work follows the *Prataparudravasobhusana* and the *Ekavali* in the matter of illustrating the various poetic elements, all the examples being the eulogies of

1 Vide A History of Maithila Literature, Vol. I, pp. 241-2. by Jayakanta Mishra, M. A., D. Phil., Allahabad, 1949. The Development of the music of Maithila by Sri Vijayakanta Mishra, M. A., Journal of Indian History, Vol. XXXVI, Part III, December 1958, pp. 432-3.

Bulletin of the Sangita Natak Akademi, New Delhi, No. 17, July, 1960. Later Sangita Literature by Dr. V. Raghavan, p. 5.

2 R. 2679, Adyar 74201, I.O.C 2683/Eg. 3966, No. 25 PR. 10. E.
Dr. V. Raghavan brought this to light. Vide The *Camatkaraṇḍrikā* of Visvesvarakavicandra, A.B.O.R.I., Vol. XVI.
Dr. Saraswati wrote a thesis on this work. Madras University, (Andhra University Publications) 1964. Critically edited by Dr. P. Sriramamurti, Andhra University, Waltair.

Singabhupala. The scope of the work is restricted to poetics only, excluding dramaturgy and the author explicitly states that it is complementary to the *Rasarnavasudhakara* of his patron. The author has deliberately avoided the treatment of Bhavas, Nayika and varieties of dramatic composition and refers the reader to the *Rasarnavasudhakara* of Singabhupala where they are given a full treatment. He gives only a summary treatment of Rasas since they are already treated elaborately in the *Rasarnavasudhakara*.

The main contribution of this author to Sanskrit poetics is his treatment of the several elements of poetic beauty as contributory factors to Camatkara, the aesthetic experience. He makes Rasa also one of them. Therefore, the definition of Kavya given by him is the most comprehensive as that of Jagannatha and it is probably the precursor thereof. All the factors of poetic beauty enumerated by him as seven - Rasa, Guna, Riti, Vrtti, Alankara, Paka and Sayya are treated as contributing to the aesthetic experience finally. The classification of poetry is also done on the basis of Camatkara. He has three types of Kavya, Camatkari, Camatkaritara and Camatkaritama, the delightful, the more delightful and the most delightful. The first variety is poetry where the figures of Sabda are the main factors of poetic appeal. The next variety is twofold : the Arthalankaras and the Gunibhutavyangya. The third is that class of poetry where Rasa is predominant. Though he gives three main classes, he actually distinguishes four types which more or less correspond to the four divisions of Kavya given, later, by Jagannatha Pandita. This explains why Visvesvara called his work *Camatkarakandrika*.

There are also some other noteworthy points in the treatment of poetry by Visvesvara and they are of minor importance. Like the *Rasarnavasudhakara* the *Camatkarakandrika* also criticises the *Ekavali* of Vidyadhara.

Among the works that quote the *Camatkarakandrika* Sayana's *Alankorasudhanidhi* and Gaurana's *Laksanadipika* seem to be the earliest. The *Alankorasudhanidhi* quotes two verses from the *Camatkarakandrika* to illustrate Cakrabandha and Padmabandha.¹ The *Laksanadipika* of Gaurana cites the

1 Mysore, Ct. No. A. 615, pp. 438.

Camatkaraçandrika as an authority on the mystic explanation of letters and Ganas.¹

Bommakanti Appayarya alias Marapota was another noteworthy author of Singabhupala's court. He is the author of a commentary on the *Amarakosa*.² Harihara, the author of the commentaries on the *Anargharaghava* and the *Tarkikaraksa-sangraha*, was a pupil of Appayarya. Among the host of writers and works which he quotes in the commentary there are the following. A verse from a *Campukavya*, which remains to be identified; Daksinavartanatha, Pratapa a lexicographer; *Yayaticaritanataka* by Rudra, a lexicographer.³ A passage in the *Amarakosa* which has not been commented upon by earlier commentators. Appayarya remarks, in this connection that it was probably considered as an interpolation.⁴

Harihara, son of Nrsimharya of Bharadvajagotra was a disciple of Bommakanti Appayarva. He was learned in the two *Mimamsas*, *Pramanasastram* and *Vyakarana*. He wrote the *Anargharaghavavyakhyā*,⁵ at the beginning of which he salutes his Guru. He is also known to have written a commentary on the *Tarkikaraksa-sangraha*.⁶

Ravumadhavanayaka or Madanayaka II, the sixth son of Singabhupala II, the famous royal poet, wrote the *Raghaviya*, a commentary on the *Ramayana*. This work is not available now and it is known only from the stone record of his wife Nagambika at Nagaram near Racakonda.⁷ The commentary is said to have been written in Saka 1349 i.e., 1427 A.D.

There is another copper plate inscription of Madhava dated 1422 A.D.⁸ where it is said that he was the son of Singabhupala and Annamamba and that he was the disciple of Venkatacarya, son of Ramanujacarya.

1 Vide The Mystic significance of Letters, by Dr. D. Saraswati, A.L.B., 1963.

2 R. 1170, R. 1401, R. 4557. Tanj. D.C. XXVII 4976. Vide N.C.C. I.P.

3 Dr. V. Raghavan, I.H.Q. Vol. XIX, pp. 73-78.

4 I.H.Q. Vol. XIX, p. 75.

5 Adyar, XXXIII-G-10.

6 N.C.C. Vol. I, p. 193.

7 *Nagara* inscription, *Velugotivarivamsavali*, Appendix XII, V. 17.

8 *Cetirayisarika* inscription of Madhava II, *Velugotivarivamsavali*, Appendix XIII.

Gaurana, son of Ayyalumantrin or Ayyalaprabhu and Pocamba of Gautamagoṭra, who was a nephew of Potaraja, the minister of Singaya Madhava of Recarla family was a poet in Telugu and Sanskrit. He was a devotee of Bhramarambika who blessed him with poetic talents, and Lord Siva.

Potaraja was the minister of Madhava I of the Umamaheśvaram grant (1376 A.D.) who ruled from Devarakonda. Gaurana, his nephew must have lived sometime latter i.e., about 1400 A.D. Gaurana quotes from the *Rasarnavasudhakara* of Singabupala and the *Camatkaraçandrika* of Visvesvara in his works.

Gaurana is the author of two works in Sanskrit by the common appellation *Laksanadipika*.¹ One of them is also known by two alternate names—*Padarthadipika* and *Prabandhadipika*. This work, which may be referred to as *Padarthadipika*, here after, is divided into twelve Prakasas. The first chapter deals with the characteristics of letters, Ganas, Nayakas and Rasas, explaining their mystic significance and the formal and qualitative divisions of poetry, and the importance of Mangala. The second chapter gives some instruction on the composition of poetry. The third one deals with minor metrical compositions while the fourth treats of Udaharanakavyas. The fifth chapter gives the varieties based on Udaharanakavya. The chapters from six to twelve deal with Cakravala, Bhogavali, Birudavali, Gunavali, Tyagaghosana, Rangaghosana and Jayaghosana.

The other work uniformly called *Laksanadipika* has five Paricchedas in it and its subject matter is common to that of the first chapter of the other work. This treats of these topics with greater details. These two works are note-worthy for the profuse quotations they contain which are taken from a variety of later literature. The first work quotes from Sanskrit works only while the second work has citations from Telugu literature also.

1 For a fuller treatment of the poet and works. Vide Dr. D. Saraswati, Gaurana and his Sanskrit works, Annals of Oriental Research, University of Madras, 1965.

CHAPTER SIX

THE RAYAS OF VIJAYANAGAR

Sanskrit literature in Andhra flourished at its height during the Vijayanagar period. The names of literary figures Vidyaranya, Madhava and Sayana are associated with the foundation of the empire¹ and the production and patronage of Sanskrit literature under its rulers. Madhavacarya and his brothers Sayana and Bhoganatha and the royal house guided by them influenced the religious and literary activity of the period immensely. Under their liberal patronage, rich contributions were made to Vedic religion and different branches of sanskrit literature by several authors of that time. Madhavacarya and his brothers as well as the royal dynasty are claimed both by Karnatakas and Andhras, alike.² Without entering into this and other related historical questions I shall give here an account of the contributions made by them as well as by other authors and patrons of the Vijayanagar period to Sanskrit literature.

Madhava, Sayana and Bhoganatha were the sons of Mayana and Srimati and they belonged to the Bharadvajagotra, and the Bodhayanasutra of the Taittiriyasakha of the Krsnayajurveda. Of the three brothers, Madhava was the eldest and Bhoganatha the youngest. Madhava mentions three of his gurus viz. Vidyatirtha, Bharatitirtha and Srikantha in his commentary on the *Parasarasmrti*.³ Vidyatirtha was a disciple of Paramatmatirtha. The second guru, Bharatitirtha, who is also referred to by Madhava in his *Jaiminiyanyamalavistara*,⁴ was probably an author of some works that go by the name of Vidyaranya like the *Drgdrsyaviveka* and *Vaiyasikanyayamala*. The third guru, Srikantha, who is also

1 Vide F.S.V.H. Vol. I, pp. 54-58.

2 *Vijayanagara, Origin of the City and the Empire*, by N. Venkata-ramanayya, M.A., Ph.D., University of Madras, 1933.

3 *Parasarasmrtiyakhya*, Bombay, 1893, p. 1.

4 *Anandasrama Series No. 24*, Poona, 1892.

referred to as Srikanthanatha in a Conjeevaram inscription¹ is also said to be the teacher of Sangama II and the Bitragunta copper plate inscription of 1356 A.D.,² records a grant made by Sangama II to him. Madhava was a minister of Bukka I and Harihara II and he was held in high esteem by them.

This Madhava must be distinguished from another Madhava who was another minister of Bukka I. These two Madhavas may be referred to, for avoiding confusion, as Madhavacarya and Madhavamantrin respectively.³

Madhavamantrin was the son of Dvivedi Cavunda and Macambika of Angirasagotra. He studied under a Saiva teacher called Kriyasakti. He was both a scholar and a warrior. He ruled as the Governor of Banavase under Bukka I and Harihara II and vanquished the Turuskas of Goa. On the other hand Madhavacarya is never known as a warrior.⁴

Madhavamantrin is the author of a commentary on the *Sutasamhita* called *Tatparyadipika*.⁵ He is also described in the inscriptions as a commentator of the Upanisads, as a publisher of the Saiva Agamas and as the author of some poetical works. According to Dr. V. Raghavan,⁶ the following passage in the inscription of Marapa, under whom Madhavamantrin was Governor, refers to three works of Madhavamantrin :

त्रयीं (त्रयी?) समालोच्य (समालोचि?) पुराणसंहिता
हिताय लोकस्य हि येन मन्त्रिणा ।
प्रसादितव्यम्बकशासनात् कृतः
समस्तशंखागमसारसंग्रहः ॥

the commentaries on the Upanisads by writing which he came to be known as Upanisadmargapravartaka, the explanation of the Puranasamhita i.e., the commentary on the *Sutasamhita* and the compendium of the Siva Agamas. *Samastasaivagamasrasangraha*. Except his *Sutasamhitavyakhyā* no other work of his has yet come to light.

Madhavamantrin is also known to be a donor. He renamed

1 E. I. Vol. III-118.

2 E. I. Vol. III-23.

3 I. A. Vol. XLV-p.

4 Ibid.

5 R. 1190 (a) and D. 2328. There are others also.

6 The Kucaragramadanapatra of Madhavacarya (Mantrin) J. O. R. Vol. XII, pp. 292-300, Madras, 1940.

the village Kucara as Madhavapura, after himself, and granted it to twenty-four Brahmans.¹

We shall now discuss the other Madhava known as Madhavacarya. The printed editions and manuscripts of many important works of the early Vijayanagar period which we should consider in this connection, mention their authors differently. As a result, there is great confusion as regards the identity of Vidyaranya, Madhava and Sayana and their works. This problem has been further confounded because of certain traditional ideas and equations. It has been long discussed by several scholars and their examination has yielded certain important results.² A brief notice of the problem and the results arrived at are given here.

To begin with, we shall formulate the works and authors in three groups, those found in the name of Vidyaranya, of Madhavacarya, and of Sayana.

The following works are found in the name of Vidyaranya :

1. *Anubhutiprakasika*
2. *Aparoksanubhutidipika*
3. *Jivanmuktiviveka*
4. *Drgdrsyaviveka*
5. *Devyaparadhadastorra*
6. *Pancadasi*
7. *Viraranaprameyasangraha*
8. *Vaiyasikanyayamala*
9. *Sangitasara*

In the name of Madhavacarya the following works are found :

1. *Atharvavedasamhitabhasya*
2. *Ekaksararatnamala*
3. *Kalanirnaya or Kalamadhaviya*
4. *Jivanmuktiviveka*
5. *Jaiminiyanyayamalavistara*
6. *Taittiriyaranyakabhasya*

1 Ibid.

2 Rao Bahadur R. Narasimhacarya, Madhavacarya and his brothers. I. A. Vol. XLV pp. 1-6 and 17-24.

S. Ramarao, Vidyaranya and Madhavacarya, I.H.Q. Vol. VI, pp. 701-710.
S. Ramarao, Origin of Madhava-Vidyaranya Theory, I.H.Q. Vol. VII, pp. 78-92.

7. *Taittiriyasamhitabhasya*
8. *Parasaramadhaviya or Parasarasmritiyakhya*
9. *Madhaviyadhatuvrtti*
10. *Vamsabrahmanabhasya*
11. *Sankaravijaya*
12. *Suklayajurvedasamhitabhasya*
13. *Sarvadarsanasamgraha*
14. *Samavedasamhitabhasya*

The following works are found under the name of Sayana :

1. *Atharvavedasamhitabhasya*
2. *Alankarasudhanidhi*
3. *Ayurvedasudhanidhi*
4. *Arsabrahmanabhasya*
5. *Upanisadbrahmanabhasya*
6. *Rgvedasamhitabhasya*
7. *Aitareyarakanyakabhasya*
8. *Aitareyabrahmanabhasya*
9. *Kanvasamhitabhasya*
10. *Tandyabrahmanabhasya*
11. *Taittiriyarakanyakabhasya*
12. *Taittiriyabrahmanabhasya*
13. *Taittiriyasamhitabhasya*
14. *Devatadhyayabhasya*
15. *Purusarthasudhanidhi*
16. *Madhaviyadhatuvrtti*
17. *Yajnatantrasudhanidhi*
18. *Vamsabrahmanabhasya*
19. *Satapathabrahmanabhasya*
20. *Sadvimsabrahmanabhasya*
21. *Samhitopanisadbrahmanabhasya*
22. *Samavidhanabrahmanabhasya*
23. *Samavedasamhitabhasya*
24. *Subhasitasudhanidhi*

As may be noted, the same works are to be found under more than one of the above three names. Also all the above works and some more have been attributed to Vidyaranya—Madhava—Sayana indiscriminately, identifying all the three.¹

The identity of Madhavacarya with Vidyaranya lacks the

1 Aufrecht, Catalogus Catalogorum, p. 771.

support of epigraphical and other evidences.¹ The contemporary inscriptions which refer to Madhavacarya and Vidyaranya separately, do not indicate any connection between them. The personal details found in the works of Madhavacarya not only fail to show any relation between them but also point out to the fact that they are distinct. Nor can we find any proof for their identity in the several works of Sayana where we find details about the personal life of his brother Madhavacarya in abundance. Madhava is known to have served Bukka I and Harihara II while the contemporary epigraphical records connect Vidyaranya with the reign of Harihara II while other works speak of him as having set up Harihara II on the throne. Madhavacarya praises both Vidyatirtha and Bharatitirtha as his Gurus in his works. A copper plate grant of 1386 A. D. which records the Gurus of Sringeri in the order Vidyatirtha, Vidyaranya and Bharatitirtha, shows clearly that Bharatitirtha could not have been the preceptor of Vidyaranya.² Nor do the works of Vidyaranya refer to Bharatitirtha. All these facts go to prove that Madhavacarya and Vidyaranya are different.

In the light of these observations we may now try to determine the literary contributions and achievements of these illustrious personages.

The *Anubhutiprakasika*,³ which gives a gist of the different Upanisads in twenty Adhyayas is ascribed to Vidyaranya. It was written to please Vidyatirtha, who was his preceptor.

The *Aparoksanubhutidipika*,⁴ a commentary on the *Aparoksanubhuti* ascribed to Sankaracarya is another work of Vidyaranya.

The *Jivanmuktiviveka*,⁵ a short work dealing with the doctrine of Jivanmukti in Advaita contains a praise of Vidyatirtha in a verse which is the same as that found in the works

1 Vide R. Bamarao, I.H.Q. Vol. VI, pp. 702-4, 706, 712-3.

2 E.C. Vol. VI, Sringeri, Kadit.

Vide Mysore Arch. Rep. 1916, pp. 57-58.

3 Nirnayasagar Press, Bombay, 1902.

4 Sri Sankaracarya's Miscellaneous Works, Vol. III, Bibliotheca Samskrita-No. 20. Govt. Oriental Library Series, Mysore, 189, N.C.C. Vol. I, p. 188. Prof. Hiriyanna is of the view that this may not be a genuine work of Adisankara.

5 Anandasrama Sanskrit Series No. 20, Poona, 1901. Adyar, 9153, Vide I.H.Q. Vol. VI, p. 704.

of Madhavacarya and Sayana. It is probably a work of Madhavacarya but not of Vidyaranya as the printed edition would have it.

The *Drgdrsyaviveka* or *Vakyasudha* is ascribed to Bharatitirtha and Vidyaranya by its commentators Brahmanandabharati¹ and Visvesvara² respectively. Appayyadiksita ascribes the authorship to both of them. We cannot arrive at a conclusion in this regard.

The *Devyaparadhadhastotra*,³ a devotional poem of twelve stanzas addressed to Parvati, is usually attributed to Sankaracarya. But the fifth verse says that the author lived over eighty-five years and there is a tradition also attributing its authorship to Vidyaranya. Therefore Rao Bahadur R. Narasimhachari and others have mentioned it among the works of Vidyaranya.⁴

The *Pancadasi*,⁵ a popular treatise on Advaita, is attributed to Vidyaranya and Bharatitirtha. The colophons of chapters 4,5 and 22 speak of the author as Bharatitirtha. Ramakrsna, a commentator of the work speaks of its combined authorship and calls himself a disciple of Bharatitirthavidyaranya. Appayyadiksita's *Siddhantalesasangraha* attributes it to Bharatitirtha, while Niscaladasa's *Vrttiprabhakara* ascribes it to Vidyaranya. This work contains a prayer to a Guru of the author called Sankarananda.⁶

The *Vivarana prameyasangraha*,⁷ a succinct exposition of *Vivarana* on Sankarabhasya, contains a prayer to Vidyatirtha and to a teacher of the author named Sankarananda. Some manuscripts speak of this as a work of Vidyaranya and Bharati-

1 Chowkhamba Sanskrit Series No. p.1.

2 Tanjore Catalogue, Vol. XII., No. 7375.

3 Brhatstotraratnakara, Nirmayasar Press, Bombay, 1947, p. 269-70.

4 I.A. Vol. XLV, p. 20 and S.V.H. p. 51.

5 Bombay, 1833 and other places also.

6 Sri Hayavadanarao, thinks that it is really by another author Vidyaranyasvamin, who is a disciple of Sankaranandabharati, Head of Sringeri during 1428-54 A.D.

7 Vijayanagar Sanskrit Series No. 7, Bombay, 1893.

Ed. by S. Suryanarayana Sastri and Sailesvara Sen, Andhra University, Waltair, 1941, Introduction, p.xi.

tirtha. The edition of the work in the Vijayanagar Sanskrit Series speaks of it as a work of Vidyaranya while Appayadiksita calls it a work of Bharatitirtha. We cannot say anything definitely about its authorship.

The *Vaiyaskanyayamala*¹ begins with a prayer addressed to Vidyatirtha and it is attributed to Vidyaranya by *Suktiviirtti* of Ranganatha and others. The colophons clearly speak of Bharatitirtha as its author. Hence it can be taken as a work of Bharatitirtha.

The *Sangitasara*² is cited in the *Sangitasudha* of Govindadiksita as a work of Vidyaranya. It is said to be an authoritative work on music and fifteen Melas and fifty Ragas are given by Govindadiksita as from that treatise.

The above survey shows that *Anubhutiprakasika*, *Aparoksanubhutidipika* and *Sangitasara* are mentioned only as the works of Vidyaranya. *Devyaparadhadhastotra* can also be said to be his work. The authorship of *Drgdrsyaviveka*, *Pancadasi* and *Vivarana prameyasangraha* is attributable to Vidyaranya as well as Bharatitirtha. The *Jivanmuktiviveka* is a work of Madhavacarya and the *Vaiyaskanyayamala* of Bharatitirtha.

We shall now notice the works of Madhavacarya. Among those that are listed under his name, the *Atharvavedasamhitabhasya*, *Taittiriya ranyakabhasya*, *Taittiriya samhitabhasya*, *Suklajurvedasamhitabhasya*, *Samavedasamhitabhasya* and the *Madhaviyadhatuvrtti* clearly mentioned as the works of Sayana, are known as Madhaviya. The term Madhaviya is also interpreted as 'a work of Madhava' and it is held that Madhavacarya had a hand in the composition of these works. The term occurs in the *Madhaviyadhatuvrtti* for the first time, which was written by Sayana under Sangama II at Udayagiri. It is clearly stated there that the work was written by Sayana, son of Mayana and named after his brother Madhava as Madhaviya, possibly out of respect for him. No collaboration could have been there between the two brothers in the composition of this work since Sayana was at Udayagiri and Madhavacarya at Vijayanagar at that time. It is but natural that Sayana included this term in

1 Anandasrama Series No. 23, Poona, 1891.

2 Vide Dr. V. Raghavan, Journal of Music Academy, Vol. IV. 1933, p. 23.

his later works also, which were actually written at the instance of Bukka, who was himself directed by Madhavacarya to entrust the work of Vedic commentaries to Sayana. Further, in the *Vamsabrahmanabhasya*, Sayana states clearly that he took up the Brahmanas after commenting upon the Samhitas of *Rgveda*, *Yajus* and the *Samavidhana*. In fact we learn from the introductory portion of the *Bhasyas* that when Madhavacarya was asked by Bukka I to comment on the *Vedas*, he told him that Sayana was the fit person for that work and on his advice Bukka entrusted the work to Sayana. Therefore, we may say, that Madhavacarya is not the author of any of the Vedic commentaries.

The *Ekaksararatnamala*¹ is a lexicon of Sanskrit words of single syllables. The author of the work is Madhava, son of Mayana and a minister of Harihara. He is described as the bearer of the burden of administration of Harihara. The author and the patron can be identified with Madhavacarya and Harihara II. The authorship of this work is ascribed to Harihara himself in a manuscript of it in the Adyar Library, where the work is called *Hariharamaharayacakresvaranighantu*². The work is in three chapters namely *Svarakanda*, *Vyanjanakanda* and *Samyuktakanda* and they give the different meanings of the vowels, consonants and conjunct consonants forming syllables which are used as independent words in Sanskrit.

The *Kalanirnaya* or *Kalamadhaviya*³ is a work of Madhavacarya and it is devoted to the determination of auspicious times for the performance of Dharmas explained in his commentary on the *Parasara Smriti*.

The *Jivanmuktiviveka* has already been shown to be a work of Madhavacarya.

The *Jaiminiyanyamalavistara*,⁴ an elucidation of the Sutras of Jaimini in verse, is by Madhavacarya himself. It is said that Madhavacarya first wrote a short treatise on Jaimini's Sutras. Bukka I praised it in his court and ordered Madhava to write

1 R. 2280 (a); Adyar D.C. Vol. VI, Nos. 801-2.

2 Adyar D. C., Vol. VI, No. 802, p. 331, Vide Dr. V. Raghavan, A.L.B., Vol. I, pp. 89-91.

3 D. 3109-13.

4 Anandasrama Series No. 24, Poona, 1892.

a more elaborate work which he wrote by the grace of Bharati-tirtha. His Guru, Vidyatirtha is also praised in this work. The colophon describes the author as an ornament of the Purva-mimamsasastra and a performer of Soma sacrifice every spring. Madhavacarya says that having dealt with Dharma as ordained in the Smritis in his previous works, he has now taken up Dharma as given in the Srutis for explanation.

The *Parasaramadhaviya*,¹ a voluminous commentary on the *Parasasmrti* seems to be the first work of Madhavacarya. His Gurus and family are referred to here and he describes himself as a Kulaguru and minister of Bukka I.

The *Sankaravijaya*,² a biography of the great Sankaracarya begins with a prayer to Vidyatirtha and ends with a colophon stating that it is Madhaviya, probably suggesting that it is a work of Madhava. It is therefore possible that it is a work of our Madhavacarya. But it has been shown that it is a later compilation from more than one later work, Sri R. Ramarao has also shown that it is rather difficult to believe Madhavacarya having written this in view of the inconsistencies and absurdities in it.

The *Sarvadarsanasangraha*³ is a work of Sayana-Madhava i.e., Madhava, the son of Sayana, and hence not of our Madhavacarya who is the elder brother of Sayana.

The foregoing discussion proves that *Ekaksararatnamala*, *Kalanirnaya*, *Jivanmuktiviveka*, *Jaiminiyanyayamalavistara* and *Parasaramadhaviya* may be taken as the works of Madhavacarya. The Vedic commentaries called Madhaviya and the *Dhatuvrtti* are by Sayana.

Sayana, the younger brother of Madhavacarya was associated with Kampana and Sangama II of Udayagiri and Bukka I and Harihara I of Vijayanagar. Kampana was the son of Sangama I and the brother of Harihara I, the founder of the Vijayanagar Empire. Sayana was his minister while he was ruling at Udayagiri. Kampana died about 1354 A.D. and his son Sangama II was quite young at that time. So Sayana became the regent and teacher of Sangama II. He fought many a battle on his behalf

1 Bombay, 1893.

2 Printed at several places.

3 Poona, 1924.

and carried out the administration also. The *Alankarasudhanidhi*¹ says that Sayana conquered a king called Campa and attacked Garudanagara along with Sangama II and defeated its ruler. When Sangama II attained majority, Sayana gave over the responsibilities of the kingdom to him and went to Vijayanagar as a minister of Bukka I and later of his son Harihara II.

Sayana studied under the same Gurus, Vidyatirtha, Bharatitirtha and Srikantha, as his brother Madhavacarya. He considered Vidyatirtha as his Mukhyaguru, the chief preceptor. He was also a patron of scholars, poets and musicians.

Sayana mentions three of his sons in the *Alankarasudhanidhi* namely Kampana, a musician, Mayana, a poet and Sangama, a Vedic scholar. Madhava, the author of the *Sarvadarsanasangraha* referred to as Sayana-Madhava, was still another son of Sayana. R. Narasimhacharya, however, identifies him with Mayana, the poet, considering Mayana to be another form of Madhava in the local language, on the ground that the term actually occurs in the Conjeevaram inscription where one would expect Madhava.²

Sayana was a prolific writer and wrote several works on a variety of subjects. The Vedic commentaries are his magnum opus and they form an immortal contribution to the interpretation of the Vedas and the Vedic culture. They are composed by Sayana at the instance of Bukka I. Bukka seems to have asked Madhavacarya to elucidate the meaning of the Vedas to which Madhava replied that Sayana may be requested to comment on the Vedic texts since he was well-versed in them. Then Bukka entrusted the work of to Sayana who composed the commentaries having already explained the *Purvamimamsa* and the *Uttaramimamsa*.³

It has been suggested that Sayana was the chief editor of the commentaries in the composition of which several scholars were commissioned by him.⁴ The conflicting views in different parts of the Vedic commentaries lend support to this view. A

1 Mysore Catalogue, Vol. I, p. 297 (4 M. S.S.)

2 E. I, Vol. III, p. 118. I. A. Vol. XLV p.

3 Vide Introduction to *Vedabhasya*.

4 Aufrecht, Catalogus Catalogorum, p. 711. Macdonell, History of Sanskrit Literature, p. 275. Mys. Arch. Report, 1916, p. 12 and 1908, p. 14.

copper plate inscription of 1386 A. D. records a grant made by Harihara II to three scholars Narayana Vajapeyayajin, Nara-hari Somayajin and Pandari Diksita, who are described as the Pravartakas of the composition of the Vedic commentaries. It is further believed that Madhava himself must have had his hand in the work since some of these works are called Madhaviya also. It has been shown that Madhava was only responsible for entrusting the work to Sayana. The name Vidyaranya has not been mentioned anywhere in connection with the Vedic commentaries. Sayana pays homage to his Guru Vidyatirtha at the outset, describing him as Vedapurusa and therefore Vidyatirtha may be said to be the chief source of inspiration to Sayana in writing his commentaries on the Vedic texts.¹

Sayana commented on the Samhitas in the following order:

1. The *Taittiriyasamhita* of the *Krsnayajurveda*
2. The *Rgvedasamhita*
3. The *Samavedasamhita*
4. The *Kanyasamhita* of *Suklayajurveda*
5. The *Atharvavedasamhita*

The commentaries on the first four were written in the time of Bukka I and that on the *Atharvaveda* was written later under Harihara II.

The Brahmanas were commented upon by Sayana in the following order :

1. The *Taittiriyabrahmana*
2. The *Taittiriyaranyaka*
3. The *Aitareyabrahmana*
4. The *Aitareyaranyaka*
5. The *Tandyabrahmana* or *Brahmavimsa*
6. The *Sadvimsabrahmana*
7. The *Samavidhanabrahmana*
8. The *Arseyabrahmana*
9. The *Devatadhyayabrahmana*
10. The *Upanisadbrahmana*
11. The *Samhitopanisadbrahmana*
12. The *Vamsabrahmana*
13. The *Satapathabrahmana*

With the exception of the commentaries on the *Satapatha-*

1 I. H. Q. Vol. VI, pp. 710-711.

brahmana and a few others, the commentaries on all the rest were written under Bukka I.

The *Subhasitasudhanidhi*¹ is an anthology of gnomic verses, culled from a vast literature. It appears to be the earliest work of Sayana, for it was written during the reign of Kampana. The work was read out to the king in his court. The main object of the selection was to inculcate the duties of a king and therefore, verses of practical value are alone included in it unlike in the case of other anthologies where we find mainly verses of poetic value. The work is divided into eighty four Paddhatis and the stanzas in the Rajapaddhati refer to different kings : Sundarapandya, Arjunabhupala, Calukyavisnudeva, Srikanthaghupati, Ganapatinrpati, Manumanaрапati, Tikka-bhupati, Ramanatha, Sahasanka, Devanavibhu, Kampana, Rangaksitipati, Ranganatha, son of a Nrsimha and Nrsimha.

The *Yajnatantrasudhanidhi*,² a treatise on Vedic rituals and the *Prayascittasudhanidhi*³ also known as *Karmavipaka*, on retribution and allied topics, were written under the patronage of Sangama II.

The *Madhaviyadhatuvrtti*,⁴ also written under Sangama II, is an authoritative treatise on Sanskrit verbs and it is named after his elder brother, Madhavacarya. It is an elaborate commentary on the Dhatupatha of Panini and it is considered to be more exhaustive and comprehensive than the earlier works of Ksirasvamin and Maitreyarakṣita.⁵

The *Alankarasudhanidhi*⁶ is a treatise on poetics, all the illustrations being in praise of Sayana, the author himself. Many of these verses, however, are quoted as from the *Udaharanamala* and other works of Bhoganatha, his brother. All the four manuscripts of the work available in the Oriental Research Institute, Mysore, do only contain the first two Unmesas called *Kavyamargapratisthapana* and *Gunibhuta-*

1 Seshagiri Sastri's Report, Vol. II, p. 54.

2 Vide I. A. (1916) p.22.

3 D. 3491 and R. 5238.

4 Mysore, 1900. (in 4 parts) Also ed. by Swami Dwarakadas Shastri Punyabharati Prakasan, Varanasi, 1964.

5 Introduction, to the Varanasi edition, which quotes from Yudhisthira Mimamsaka.

6 Mysore Catalogue No. A. 615.

vyangya completely and a portion of the third chapter dealing with the Alankaras. Rao Bahadur Narasimhacharya opines that the complete work is probably in ten Unmesas, without furnishing any evidence.

Sayana discusses here various theories of poetry following Anandavardhana. He criticises the views of Mahimabhatta. The three Gunas of poetry are compared to Sattva, Rajas and Tamas and the greatness of the poet is established by citing the scriptural authority : *Kavim kavinam upamasravastamam* etc.

Sayana quotes two verses from the *Camatkarcandrika* of Visvesvara. An author called Gopalasvamin,¹ who flourished after Bhoja and before Sayana, is quoted as an authority on Gunas. A verse from a Prakrt work of Gopalasvamin called *Visamabanalila* is also cited by Sayana. He quotes from his own work on medicine called *Ayurvedasudhanidhi*. The *Alankarasudhanidhi* is quoted in the *Ratnapana* of Kumarasvamin and the *Vrttivartika* of Appayyadiksita. Sayana wrote the work about 1360 A. D. while he was still at Udayagiri as the minister of Sangama II. The work has some biographical sidelights relating to the author and his patron.

The *Ayurvedasudhanidhi*² is a medical work referred to in the *Alankarasudhanidhi* as his own. A later work on medicine called *Prasnottaramala* by Srisailanatha, written under the patronage of king Venkatadri, attributes the authorship of this work to one of his ancestors, Ekamranatha.³ It is said that Ekamranatha wrote the compendium of the *Ayurvedasudhanidhi* at the instance of Sayana.

The *Purusarthasudhanidhi*,⁴ a collection made from the Puranas and the Itihasas, of episodes and verses bearing on the four ends of life, was composed by Sayana at the instance of Bukka I. It appears to be his first work after he went to Vijayanagar.

Bhoganatha, the youngest of the brothers, was a gifted poet. Sayana refers to him as a *Mahakavi*⁵ and quotes from

1 Mysore No. A. 615, p. 119 and p. 420.

2 Mysore A. 615, p. 277.

3 D. 13173.

4 Madras Government Oriental Manuscripts Series No. 39, 1955.

5 Vide Mysore A. 615.

six of his works in the *Alankarasudhanidhi*: (i) *Ramollasa*,¹ a poem based on *Ramayana*; (ii) *Tripuravijaya*,² (iii) *Mahaganapati stava*,³ (iv) *Gaurinathastaka*,⁴ (v) *Udaharanamala*,⁵ consisting of illustrations of figures of speech in Sanskrit verses eulogizing Sayana, his brother; (vi) *Srngaramanjari*,⁶ a work purporting to describe the sentiment of love with examples in praise of Lord Krsna. Besides these works, that are no longer extant Bhoganatha wrote the *Bitragunta inscription*⁷ of *Sangama II*, which is couched in a poetic style. A few examples from his compositions are given which bear testimony to his poetic talent.

समरे सपल्सैन्यं, सायण तव बिम्बितं वहन् खङ्गः ।
क्रीडति कैटभरिपुरिव विभृतक्रोडे जगत्वयं जलधौ ॥

Udaharanamala

ईषन्मृष्टकुरञ्जनाभितिलकैरिध्याम्बुधर्मोदयै
व्यक्त्कृत्तरदक्षतव्यतिकरैव्याकीर्णधृणिलकैः ।
शाम्यत्कुण्डलताण्डवैशशशिमुखीवरकैस्तदावीडितैः
रम्भोविभ्रमदर्पणैर्णिजगदे सम्भोगलीलाश्रमः ॥

Srngaramanjari

यद्यशःप्रसरेणभूयसा
ह्लादमेयुषि परं जगत्वये ।
अशनुते विफलतां न चन्द्रमाः
केवलं कुमुदिनीविकासनात् ॥

Bitragunta Inscription, Verse 10

Sayana-Madhava the author of the *Sarvadarsanasangraha* is the son of Sayana, since the name prefixed usually refers to the father as is in the case of Mayana-Sayana etc. The *Alankarasudhanidhi* mentions three sons of Sayana, one of whom was Mayana skilful in the composition of poetry and prose. The Conjeevaram inscription where there is reference to Madhavacarya and his brothers and his patronage, refers to Madhava as Mayana. Rao Bahadur R. Narasimhachari identifies⁸

1 Mysore A. 615, p. 19.

2 Mysore A. 615, p. 20.

3 Mysore A. 615, p. 354.

4 Mysore A. 615, p. 21.

5 Mysore A. 615, p. 34.

6 Mysore A. 615, p. 123 and p. 298.

7 E.I. Vol. III, p. 23-35.

8 E.I. Vol. III, p. 118.

Madhava, the author of the *Sarvadarsanasangraha* with Mayana, son of Sayana assuming that Mayana is the corrupt form of Madhava. It is also possible that Sayan-Madhava was still another son of Sayana, besides those mentioned in the *Alankarasudhanidhi*.

Sayana-Madhava¹ pays obeisance to his teacher Sarvajnavisnu, son of Sarangapani, at the beginning of the work. This Sarvajnavisnu was the father of Cennubhatta, the author of *Tarkikarakasaprakasika*. He is also said to be the author of a sub-commentary on the *Vivarana* of Prakasatman, called *Vivarana vivarana*. He was also the preceptor of Sayana. Thus Cennubhatta was a younger contemporary of Sayana. Cennubhatta wrote a commentary also called *Vivarana* on the *Tarkikarakasavarasangraha* of Varadaraja. But he died before he finished it and it was completed by his pupil Ramesvara. The works contain a description of Cennubhatta's scholarship and the high position he held in king Harihara's court. It also contains a reference to the Kartika Purnima festival of Lord Virupaksa. Further the *Vivarana* commentary referred to above contains a remark at the conclusion of the Anumana section, that positive and negative coexistences indubitably establish invariable concommittance when corroborative arguments come to their aid and this is treated in my *Sarvadarsanasangraha*.² This remark shows that Cennubhatta wrote a work called *Sarvadarsanasangraha*. Further, there is much similarity between the extant *Sarvadarsanasangraha* and the *Vivarana* and *Prakasika*, the other two works of Cennubhatta, Sri Anantala Thakur, therefore, suggests that Cennubhatta may be the author of the extant *Sarvadarsanasangraha*.³ It is also possible that there are two works bearing the common name.

Besides these personages, there flourished several other writers in Sanskrit, during the early Vijayanagar period. One of them was Ahobala, the author of the *Virupaksavasantotsavacampu*, which was first brought to light in a detailed notice by Dr. V. Raghavan⁴. Ahobala wrote the 'Campu at the instance

1 A.L.B. Vol. XXV, p. 527.

2 V.P. 156. A.L.B. Vol. XXV, p. 527

3 A.L.B. Vol. XXV, pp.

4 The *Virupaksavasantotsavacampu* of Ahobala (A Vijayanagar kavya) J.O.R. Vol. XIV, pp. 17-40.

of the chief of Pamudipattana, in the Anantapur District, describing the car festival of Virupaksadeva of Vidyanagara¹. There is a reference to Vidyaranya and Harihara, king of Vijayanagar, who are described to have participated in the festival. The poet was probably an eye witness of it and hence a contemporary of Vidyaranya and Harihara. The king Harihara is referred to as Devanrpati and he may be identified with Harihara I, the founder of the Vijayanagara Empire².

The work is divided into two parts and the subject matter is as follows: People gathering for the car festival and the activities of different classes of them are described at the outset. The chiefs of the neighbouring states arrive among whom the Cakravartin of Vijayanagara, Harihara is one. The idols are mounted on the car after worship. Sage Vidyaranya is also seated in the car and it is drawn by Brahmans. Illumination and Kumbhartika are described. A love story of a couple praying for progeny ensues, with which the first section closes. The second section starts with the description of the car festival on the Paurnami day. Different places of worship in the vicinity are also described. Lord Siva's love-sports with the Apsarasas and the enactment of Parvati's anger follow. There is a Harakatha in the night. The next day marks the reunion of Siva and Parvati. After a bath in the river Tungabhadra, the idols are taken to the temple. A comic story of a miser is narrated by the pupil of the father-in-law of the choultry manager.

The Campu throws light on the contemporary life. The poet exhibits considerable skill in portraying men and things and his satire of the choultry manager is interesting. It is written in a natural and easy style. Besides several references to contemporary kings and events, it mentions literary works like *Sivanataka* and *Sivastapadi*, not known to us otherwise.

Narahari, son of Svayambhu and Nalama, is the author of a commentary on the *Naisadhiyacarita*, called *Dipika*³. He describes himself as a recipient of the blessings of sage Vidy-

1 Ed. Vidyaratha R.S. Panchamukhi, M.A., Kannada Research Institute, Dharwar, 1953.

2 F.S. V.H., pp. 56-57.

3 I.O.C., p. 1074, No. 7034.

ranya and refers to him in the present tense. He was probably an younger contemporary of Vidyaranya.

There is another author called Narahari who wrote a commentary on the *Kavyaprakasa*¹. He was the son of Mallinatha and Nagamma of Vatsagotra and he was born in 1376 A.D. at the town of Tribhuvanagiri. He came to be known as Sarasvati-tirtha after he became an ascetic and he wrote his commentary at Kasi. His date and his personal details show that he was different from the above author. Sri M. Krishnamachariar mentions a commentary on the *Meghasandesa* by one Sarasvati-tirtha, as deposited in the Cambridge University Library². We do not know if he is the same as our author.

There is a commentary on the *Kumarasambhava* by one Narahari, among the manuscripts in Gujarat, Kathiawar etc., noticed in a Catalogue by Buhler; but we do not have any evidence to identify him with either of the above authors³. We know other Naraharis of this time, one who succeeded Madhavamantrin as the Governor of Goa and a disciple of Vidyasankara and the other, Narahari Somayajin, the Vedabhasyaprvartaka to whom Harihara II made a grant in 1386 A.D.⁴

The well-known medical writer and poet Lolumbaraja mentions one Hariaramaharaja as his patron. But the identity of the king is not clear.

Bhaskara is the author of the *Unmattaraghava*,⁵ a play of the type of Preksanaka. The play is said to have been enacted before an assembly that gathered to pay homage to Vidyaranya. There was another Bhaskara at that time who was the younger brother of Narahari, the successor of Madhavamantrin. The work depicts the maddened state of Srirama on the loss of Sita who turned into a deer on account of trespassing into a garden in which picking up of flowers was prohibited by sage Durvasas. Agastya understands the mistake and restores Sita to Rama. The plot and delineation are a close imitation of the *Vikramorvasiya* of Kalidasa. Rama accosts the wind thus:⁶

1 H.C.S.L., p. 756.

2 H.C.S.L. p. 363, fn. 22.

3 H.C.S.L. p. 118, fn. 16, B. 1. 56.

4 Vide Dr. V. Raghavan. J.O.R. Vol. XII, pp. 295-299.

5 Kavyamala-17.

6 *Unmattaraghava*, p. 9.

अङ्गं यदि प्रियाया: स्पृष्टं भवता शिरीषसुकुमारम् ।
तह्यालिङ्गं ममाङ्गान्यपसर तूर्णं न चेत्पवन ॥

Gangadevi, the queen of Kampana II, son of Bukka I (c. 1344-1378 A.D.) wrote the historical poem *Madhuravijaya* or *Virakamparayacarita*,¹ describing the conquests of her husband. The first canto describes the parentage of Kumarakampana and the city of Vijayanagar. The second deals with the birth of the three sons of Bukka and the first son, Kampana, is the hero of the poem. The third canto describes Kampana's early training, his marriage with Gangadevi and Bukka's exhortation to Kampana. Bukka asks Kampana to establish himself as the ruler of Kanci, defeating Venrumankondan Sambuvaraay II of Tondaimandalam and then to destroy the Muslim power at Madura under Qurbat Hassan Kangu (c. 1353-1371 A.D.).² The fourth chapter describes the preparations for the march, the Vijayanagar army and their allies and the defeat of the Sambuvarayas. The fifth, sixth and seventh cantos describe the just and prosperous rule of Kampana at Kanci. The eighth canto opens with a description of his court. The guardian deity of the city of Marakatapura appears to him in a vision and complains about the piteous condition of the South under the Muslim rule. She presents Kampana with a sword and bids him to overthrow the Sultan. Kampana marches to South and kills the Sultan with the divine sword, after a severe fight, which is vividly described. The last stanzas of this Sarga are missing in the surviving text.

Among the contemporary poets, she refers to Agastya, Gangadhara and her Guru Visvanatha, already dealt with in the foregoing pages of this account. She mentions a poet Tikkaya by name who is none else than the eminent Telugu poet Tikkanasomayajin.³ The work is the earliest known historical epic from South India and is valuable for the reconstruction of

1 First edition by Sri G. Hariharasastri and Sri V. Srinivasasastri Trivandrum, 1916. Second Edn. Annamalainagar, 1957. Third Edn. in Telugu characters, by P. Subrahmanya Sastry, Tenali.

2 For an identification of the rulers of Tondaimandalam and Madura see introduction to the second edition by Sri S. Tiruvenkatachari, Annamalainagar, 1957., pp. 31 and 56.

3 Vide Identification of the poets mentioned in *Madhuravijaya*, by Pandita Harihara Sastry, Q.J.M.S. Vol. X, p. 383.

South Indian History.¹ The historical facts are presented here in a poetic garb and beautiful descriptions of nature, city, armies etc. are introduced to fulfil the requirements of a Mahakavya. The pathetic condition of the people under the Muslim rule is delineated in a graphic manner.²

Irugapadandanatha, the author of *Nanartharatnamala*,³ a lexicon of homonymous Sanskrit words, was a minister of kings Bukka I and Harihara II of Vijayanagar. He was the son of Dandanatha Baicappa and his inscriptions are dated 1382-1386 A.D. The author's name is found in the manuscripts both as Bhaskara and Irugapa from which we can infer that a scholar named Bhaskara wrote it for the commander Irugapa. As we have more than one Bhaskara of the early Vijayanagar times. We cannot be definite about the identity of the present Bhaskara.

The *Nanartharatnamala* is divided into six chapters namely Ekaksarakanda, Dvyaksarakanda etc. on the basis of the number of syllables in a word. The editor Dr. B. R. Sarma observes that this lexicon contains a few vocables that are not found in extant lexicons and also words which have acquired different connotation in their usage in the South.⁴

Virupaksa (c. 1404-1406 A.D.), the son of Harihara II was the author of the two plays *Unmattaraghava* and *Narayanivilasa*. His maternal grand-father was Ramabhupati. He is said to have conquered Ceylon and ruling at Marakatapura. i.e., Virincipuram near Kanci. Virupaksa ruled at Vijayanagar for a short period. His *Narayanivilasa* speaks of him as a well-known author of several works. Both the plays seem to have

1 Introduction to the second edition by Sri S. Tiruvenkatachari. See also S.V.H. pp. 23-28.

2 For reviews see: Indian Review, 1917, p. 672 and A. L. B. Vol. XXI, pp. 433-4.

The description: *Madhuravijaya*, II edition, p. 119. eg.

श्रुतिरस्तमिता नयः प्रलीनो, विरता धर्मकथा च्युतं चरित्रम् ।
सुकृतं गतमाभिजात्यमर्तं, किमिवान्यत् कलिरेक एव धन्यः ॥

3 N.C.C. Vol. II, p. 259 (a).

Sources of Indo-Aryan lexicography - L. 26. Ed. By Bellikoth Ramachandra Sarma, Poona, 1954. Ptd. in Telugu script also.

4 Introduction pp. i and ii.

been composed before he came to the throne.¹

The *Unmattaraghava*² deals with the famous story of Sita's abduction by Ravana and it is styled as Preksanaka. There is a change in the main plot in that Laksmana kills Ravana with the help of Sugriva and brings back Sita by virtue of his devotion to Rama. The play is comparable to its namesake by Bhaskara noticed above. It is said to have been enacted on the occasion of the car festival of the Lord of Arunacala at Tiruvannamalai.

The *Narayanolasa*³ is a Nataka in five Acts and it describes the churning of the ocean and the acts of Lord Narayana in the form of Mohini in this connection. Hence the name *Narayanolasa*. The Bharatavakya contains a reference to the rule of Virupaksa. The play, though short, is written in a commendable style. The attention of the reader may be drawn to the description of Mohini in the following verse.⁴

मुत्तामयं वहन्ती कम्दुकमाभाति कातराक्षीयम् ।
बन्धीकृतमिव चन्द्रं करारविन्देनवदनचन्द्रजितम् ॥

Mallinatha, the well-known commentator of the Mahakavyas, flourished in this period. He belonged to the Kolacala family and possessed the title Mahamahopadhyaya. His works do not give us any more information as regards himself or his family. From the *Ratnapana* of Kumarasvamin,⁵ we know that Mallinatha had two sons, Peddayarya and Kumarasvamin. Peddayarya, the elder brother, is described as an exponent of the Sastras and an eminent writer. The *Padayojana*,⁶ a commentary on the *Campuramayana* of Bhoja by a Narayana of the Kolacalama family, gives a detailed account of his genealogy tracing his ancestry to Mallinatha. The genealogy as given by him may be tabulated in the following manner :

1 S.V.H. p. 53, and A.L.B. Vol. VII, p. 45. Also see Administration and social life under Vijayanagar, Madras, 1940., p. 175.

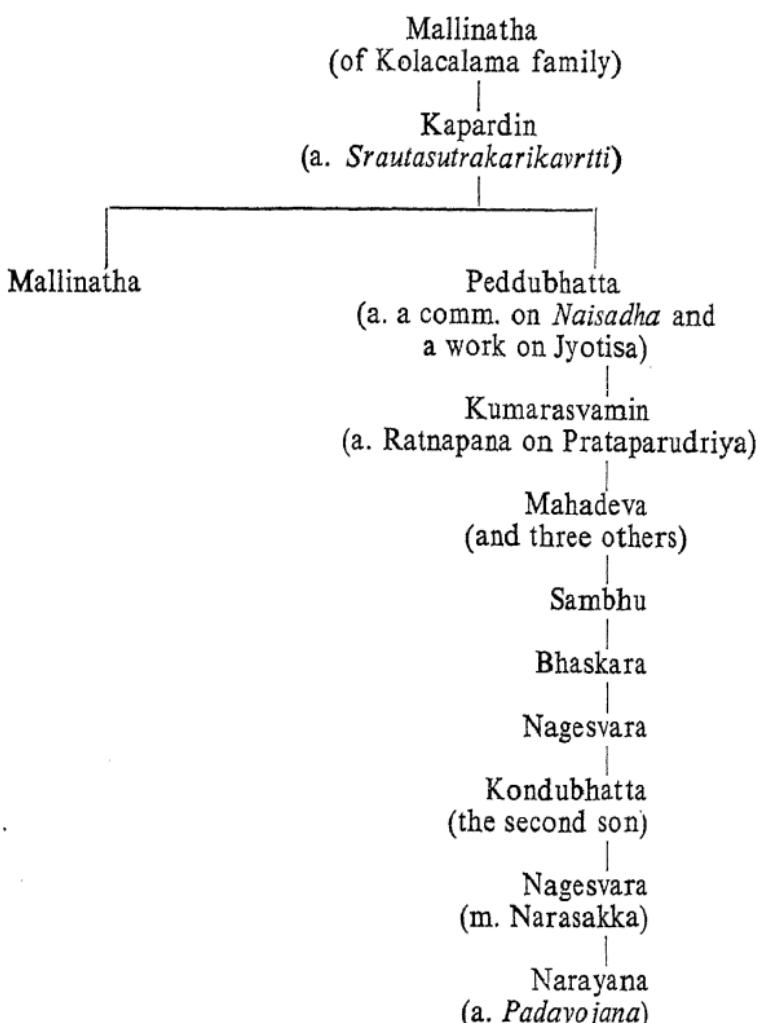
2 Adyar Library Series No. 19ted. Pandit V. Krishnamacharya.

3 D. 12536.

4 D. 12536 Folia No. 14

5 *Prataparudriya*, the Balamanorama edition, p. 1.

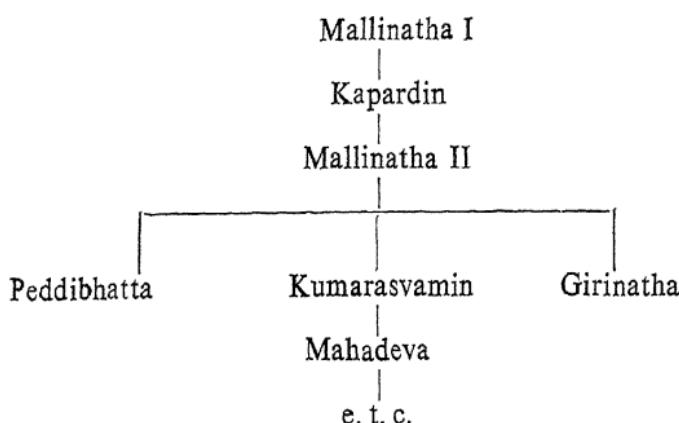
6 D. 12281. Descriptive Catalogue, p. 8213.



This account is in conflict with that of the *Ratnapana* in that Kumarasvamin is given as the son of Peddibhatta, a brother of Mallinatha. The account of Kumarasvamin must be considered more authoritative with regard to his parentage rather than that of his distant descendant.

Girinatha, the author of a commentary *Parimala*¹ on the *Svaramanojnamanjari* of Nrsimha, his teacher, says that he was a son of Kolacala Mallinatha. We may now draw the line of the family in the following manner:

1 R. 3488. Dr. V. Raghavan suggests that he may be identified with Peddibhatta. Vide. N. I. A. Vol. II, p. 448.



The family of Mallinatha owes its name to the native village to which they originally belonged as is common in the Andhra country. Various attempts have been made to identify this village.¹ Some scholars suggested that it is a Sanskritisation of Pandipadu. 'Pandi' in Telugu means pig and 'Padu' is a suffix occurring at the end of place names.² Others bearing surnames Kolicina and Kolacana – tried to identify the family name of Mallinatha with theirs.³ The early history of the family shows that they were connected with the courts of Warangal and Racakonda and there is a village called Kolaca-lamapuri in Telangana mentioned in the *Velugotivarivamsavali*⁴ and in all likelihood this is the original place of the family from which it derives its name.

Kapardin who is mentioned as Mallinatha's father, if this information is correct, may be identical with the author of the Srauta works (Kapardikarikas) of that name.

Mallinatha was a master of several branches of learning like Nyaya-Vaisesika, Vedanta and Vyakarana. He knew a wide range of subjects as can be inferred from his commentaries.

The following works of Mallinatha, which are mainly commentaries, have come down to us.

1 Vindhyesvari Prasad who edited the *Tarkikaraksa* with Mallinatha commentary in the Pandit series brought in several Puranic names of places outside Andhra in this connection. Vide also, Trivedi edition of *Ekavali* with Tarala B. S. S. No.63, 1903.

2 *Migadatarakalu*, by Veturi Prabhakara Sastri.

3 Ibid.

4 *Velugotivarivamsavali*, Verse 48, p. 14. Fn. 8.

1. The *Sanjivani* on the poems of Kalidasa
2. *Ghantapatha* on the *Kiratarjuniya*
3. *Sarvankasa* on the *Sisupalavadha*
4. *Jivatu* on the *Naisadhiyacarita*
5. *Sarvapathina* on the *Bhattikavya*
6. *Tarala* on the *Ekavali* on Vidyadhara
7. *Niskantaka* on the *Tarkikaraksa* of Varadaraja
8. *Prasastapadabhasyatika* mentioned in the *Tarkikaraksa*
9. *Svaramanjariparimala* referred to in the *Tarala*¹

A poem named *Raghuviracarita*, in seventeen cantos, is also ascribed to him by some scholars.²

The *Vaisyavamsasudhakara* (*sudharnava*)³ is a small prose piece containing a judgement – Dharmasasana – on the identity of the community of Vaisyas. The eligibility for trade in some important towns and shrines was a point of dispute in the time of Devaraya II (1422–1448 A.D.). The king entrusted the matter to the court at Vijayanagar where Kolacala Mallinatha was one of the judges. Mallinatha liberally declared that all the current names of the class refer to one and the same class of traders. This work helps us to fix the date of Mallinatha as the first half of the fifteenth century.

The commentaries of Mallinatha are well-known for lucidity and brevity. By a scrupulous avoidance of affectation and a clear explanation of the difficult words in the text, he makes the text speak for itself. He enunciates his guiding principle thus :

इहाच्चयमुखेनैव सर्वं व्याख्यायते मया ।
नामूलं लिख्यते किञ्चिन्नानपेक्षितमुच्यते ॥

Mallinatha seems to adopt the standard text eschewing verses that are apparently interpolations. He criticises the views of his predecessors like Dakshinavartanatha. Among the host of works and authors he cites, are included certain rare works

1 B. S. S. No. 63, Introduction by Trivedi, p. XXV. Text p. 59.

Note: here that a Ms. of *Parimala* (R. 3488) ascribes its authorship to Girinatha, son of Mallinatha. (Supra)

2 T. S. N. No. 57.

3 N.I.A. Vol. II, pp. 442-448.

like the *Vasantarajiya*, *Caksusa* on polity and *Rajaputriya* on elephants.¹

Peddibhatta was the son of Mallinatha and he was a good scholar like his father. According to Kumarasvamin he was an author of commentaries on *Sastras*.² There is however no work consistently ascribed to Peddibhatta.

There is a tradition in South India ascribing the authorship of the commentaries on the *Mahakavyas* to Peddibhatta. Papayallayasuri, a commentator of the *Krsnakarnamrita*, appears to hold the same view when he says that he is not after the fame attained by Peddibhatta and others.³

Several stories are related purporting either that the commentaries were really written by Peddibhatta, brother of Mallinatha or that Mallinatha was himself called Peddibhatta in his boyhood, when he was a dullard and he wrote the commentaries later when he became learned. The mention of Peddibhatta in a manuscript of a commentary on the *Naisadha* is cited by Trivedi in support of the latter view,⁴ Dr. V. Raghavan suggests that Peddibhatta is probably another name of Girinatha, the author of *Parimala* on *Svaramanjari*, who calls himself a son of Kolacala Mallinatha.

Kumarasvamin, the second son of Mallinatha is the author of a commentary on the *Prataparudriya* called *Ratnapana*. He quotes from the *Vasantarajiya* of Kumaragiri⁵, the *Sahityacintamani* of Vemabhupala, the *Rasarnavasudhakara* of Singabhupala, the *Alankarasudhanidhi* of Sayana and also the works of Bhatta Malla and Narahari.⁶ We may, therefore, assign him the middle of fifteenth century.

1 The *Rajaputriya*, a treatise on elephants is a work by Budha, referred to in the *Matsyapurana*.

Vide Dr. V. Raghavan, Gleanings from *Matsyapurana*, *Purana Bulletin*, Vol. I - i. pp. 84-85.

2 *Prataparudriya*, *Balamanorama* edition, p. 2.

3 D. 9898.

पेदिभट्टादिभिः प्राप्ययशसे प्रार्थना न मे ।

किन्तु कृष्णस्मृतिनित्यं भवत्विति सतिर्मम ॥

4 Introduction to *Ekavali*, Also see *Migadatarakalu*, pp. 196-7.

5 N.I.A. Vol. II, p. 448, fn. 1.

6 *Prataparudriya* with *Ratnapana*, *Balamanorama* Edn., pp. 70, 120.

According to *Padayojana*, Kondubhatta, the grandfather of Narayana, was a Vedic scholar and a poet. Narayana, the author of *Padayojana*¹ and a descendant of Mallinatha, may thus be said to have lived about the first half of seventeenth century.

The *Kaviraksasiya*,² a collection of a hundred Subhasitas employing Slesa, is ascribed to a poet named Kaviraksasa. The term 'Kaviraksasa' appears to be a title or a nickname. In a verse he says that everybody in this world feels jealous of the learned; and the learned among the poet as I was, I am called a Raksasa by the world ! There is another explanation also to this furnished by a commentator which is based on the idea of the perversion of the learned. It says that one should not quarrel with a good number of people, especially with the learned, for if the learned 'saksaras' become perverse (reversed) they become 'raksasas', i.e. demons. There are other Kaviraksasas among Sanskrit poets - Kaviraksasa, the author of *Sadarthanirnaya*, Kaviraksasa alias Muddurama, author of *Rasikatilakabhanava*.⁴

Kaviraksasa, our author, is identified with his namesake in *Appakaviyamu* by Veeresalingam Pantulu. He is said to have flourished between Nannaya and Tikkana about 1200 A.D. He is also said to have lived at Draksarama and composed a work on poetics called *Adinarayanacarita* in Telugu. But Dr. V. Raghavan identifies him with a Kaviraksasa who is mentioned in the *Devakinandanasataka* of Jannaya, honoured by Devaraya I of Vijayanagar. Kaviraksasasrestha is said to have approved of the poetry of Jannaya. In all probability our author flourished during the

1 D. 12281.

2 For different editions and manuscripts and other details, see J.O.R., Vol. XIX, part ii, p. 156.

3 Ibid.

साक्षरेषु भवतीह जगत्यां सर्वं एव हृदि मत्सरयुक्तः ।

साक्षरं कविजनेषु यदेनं लोक एष कविराक्षसमाह ॥

and

बहुभिन्नं विरोद्धव्यं साक्षरैस्तु विशेषतः ।

साक्षरा विपरीताश्चेत् राक्षसा एव केवलम् ॥

4 *Andhrakavulacaritamu*, p. 670.

time of Devaraya I of Vijayanagar.¹

More than one version of the *Kaviraksasiya* have come down to us. The work is called *Suktisangraha* in the edition printed in the Nirnayasagar Press, Bombay, 1901. The manuscript R. 384 (b) of the Government Oriental Manuscripts Library, Madras, says that Giriyappa, a scholar-minister, found the verses in a disorderly form and after proper scrutiny with the help of scholars, codified them in six Paddhatis. The manuscript R. 384 (a) gives the names of the Paddhatis enumerating seven – Satprabhu, Dusprabhu, Sajjana, Durjana, Saddvija, Durdvija and Stri – and the number of verses as one hundred and five. Another manuscript of the Jatasankar collection gives the number of Paddhatis as five and calls the work by the name *Suktisangraha*.

Naganarya, son of Revanarya of Bharadvajagotra, wrote a commentary on this called *Slistarthadipika*. He claims that his was the first commentary on the work. Svetavanasvamin of Tiruvisalur in Tanjore District is another commentator.

The *Kaviraksasiya* is a good specimen of Nitikavya. The Telugu version begins with the popular stanza:

गुणदोषो ब्रुधो गृह्णन्दुश्वेडाविवेश्वरः ।
शिरसा श्लाघते पूर्वं परं कण्ठे नियच्छति ॥

But in some manuscripts, we have, in the beginning, the following:

त्रयीयुवतिसीमन्तसीमासिन्दूरबन्धवः ।
संसाराबिधं पिबेर्युवः कंसारे: पादपांसवः ॥

An example of the didactic poem is given here thus:

शुनाच्च पिशुनानाच्च प्रतिवेशमप्रवेशिनाम् ।
प्रयोजनं न पश्यामः पात्राणां दृष्टणादृते ॥

Saluva Gopatippa, son of Saluva Gopa and the grandson of Saluva Tippa who married Harima, elder sister of Devaraya II (1423 – 1446 A. D.).² He was a Governor of Mulbagal under Devaraya II and later an inscription of his is dated 1474 A. D.³ He wrote *Taladipika*⁴ on time in music and the

1 op. cit.

2 S. V. H., pp. 62 - 3 and p. XI.

3 No. 482 of 1922. Report, 1923, para 77. See also Arch. Rep. 1908-9 p. 167.

4 R. 770 and Tanjore 10828-30.

available portion contains three Paricchedas namely Margatalaviveka, Desitalaviveka and the Margatalaprastraradadirupana. The author is styled as Bharatamataparavaraparina in its colophon. The copy of the work in the Tanjore Library contains a Telugu commentary on it called *Sangitadipika*. Saluva Gopa Tippa is also the author of *Kamadhenu*, a commentary on the *Kavyalankarasutravritti* of Vamana.¹ In the introductory verses to this commentary he refers to a treatise on Tala by him with illustrative songs on Siva which are perhaps in the *Taladipika* referred to above. He is also said to have written a work on *Natya*.²

Catura Kallinatha, son of Laksmidhara, the well-known author of *Kalanidhi*,³ a commentary on the *Sangitaratnakara* of Sarangadeva, flourished in the time of Immadi Devaraya alias Mallikarjuna (1446–1465 A. D.). The introductory portion of the commentary contains a description of Karnata-desa between the rivers Krishna and Kaveri, the city of Vijayanagar and its rulers. The colophons mention his titles Abhinavabharatacarya, Rayabayakara i.e., Rajavaggeyakara and Todaramalla. The work is valuable for its rich citations and is relied upon and quoted by several later writers like Kumbhakarna, Somanatha and Tulaja.⁴

Kallinatha quotes from a number of works on different branches of learning which testifies to his knowledge of various subjects. His quotations are drawn from *Bhagavadgita*, Vagbhatacarya on medicine, *Bhamati*, the commentary of Vacaspatimisra on the *Brahmasutrabhasyo* of Sankara, Haradatta, the grammarian, *Chandoviciti* and *Vrttaratnakara* on metre, and two Alankara works namely *Kavyaprakasa* and *Bhavaprakasa*. He quotes also from several musical works like *Aurnapata*, *Yogayajnavalkya*, *Yajnavalkyasmrti*, Visvavasu, Tumburu, Kohala Nandikesvara, Vena, Dantila, Kambalesvara, Kasyapa, Yastika, Arjuna, *Abhinavabharati*, *Gopalanayaka*.⁵

1 Ptd. Calcutta.

2 Vide Later Sangita Literature, *Sangita Natak Akademi Bulletin*, No. 17, p. 10.

3 Adyar Library Series, 1943. Later Sangita Literature by Dr. V. Raghavan, *The Singita Natak Akademi Bulletin*, Vol. XVII—p. 11.

4 D. 13434 D. C. Vol. XXIV, p. 9068.

5 op. cit.

A family of poets popularly known as Dindimakavis¹ lived about the same time in South India. They belonged to a place called Varendra, in Bengal, originally and seem to have migrated to Mullandram (Mulandam) near Tiruvannamalai, in the North Arcot District of Madras, during the times of Colas, in the twelfth century, who patronised Saivism. The members of the family were patronised by the rulers of Vijayanagar and produced several works in Sanskrit, which are sometimes ascribed to their patron kings themselves.

Arunagirinatha I son of Rajanatha and Abhiramanayika, daughter of Dindimaprabhu and sister of Sabhapatibhattaraka, was a poet of talent. His grandfather was a Sabhpati and he is said to have defeated a poet Nagana. Rajanatha defeated the poets of Ballala's court and was called Kaviprabhu. According to the *Saluvabhyudaya* of his son, he was proficient in eight languages and was well-read in the six Darsanas and Saivism. He had the titles Abhinavanatakabhabhavabuti and Dindimakavisarvabhauma. Arunagirinatha wrote *Mahanatakasuktisudhanidhi*² which is ascribed to Devaraya II (1423 – 1446 A. D.) in several manuscripts. That Arunagirinatha wrote it is known from his reference to it as his work in his *Ramabhyudaya*.³ His *Ramabhyudaya* is a poem in twenty-four Sargas and it is sometimes ascribed to Saluva Narasimha. He is also the author of the *Somavalliyogananda*.

*Somavalliyogananda*⁴ is a comic play of the Prahasana type. In the Bharatavakya king Devaraja is wished long life who may be the same as Devaraya II of Vijayanagar. The play describes the love intrigue of Yogananda, an ascetic and Somavalli, the daughter of the royal Purohit. The Nandi sloka is an invocation to Hasyarasa which is actually delineated in the play.

1 Vide N. C. C. Vol. I, p. 276 (b).

The Dindima poets of Mullandrum and the Kings of Vijayanagar, by A. N. Krishna Aiyanagar, Annals of B. O. R. I. Silver Jubilee Volume, 1942, pp. 23 – 29.

Some poets of the Dindima family, by the same author, P. V. Kane Commemoration Volume, Poona, 1941.

2 A critical edition of this work is prepared in the Sanskrit Department of Madras University.

3 S. V. H., p. 85.

4 R. 1611 (b) N.C.C. Vol. I, p. 276 (b).

Rajanatha I, son of Arunagirinatha I was a contemporary of Saluva Narasimha (1485–1493 A. D.) He wrote the historical poem *Saluvabhyudaya*¹ celebrating his patron, in thirteen cantos.

Arunagirinatha II was the son of Rajanatha I and Durga and the grandson of Arunagirinatha I. He was known as Kumara Dindima, Kavirajaraja and Sadbhavaravabhauma. He composed several inscriptions and his wife made a gift of land in 1550 A. D. He is the author of a play in four Acts called *Virabhadravijaya*² of the Dima type. The story of Daksayajna is depicted in it. Arunagirinatha II was a contemporary of Narasanayaka, Viranarasimha and Sri Krishnadevaraya.

Rajanatha II, son of the above Arunagirinatha II was the author of the *Acyutarayabhyudaya*³ and the *Bhagavatācampu*.⁴ The former work depicts the early career of Acyuta at the same time following the pattern of the Mahakavyas. According to Dr. N. Venkataramanayya, "this poem should be regarded as the most valuable contemporary document of Acyuta's reign."⁵

The *Bhagavatācampu* was written at the instance of Acyuta and the whole work contains 292 passages written in ornate style.

Sri Krishnadevaraya (1509–1529 A.D.) of the Tuluva dynasty of Vijayanagar was a great emperor and a patron of Sanskrit and Telugu literatures and fine-arts and was called Andhra-bhoja. He was himself a writer in both the languages. His *Amuktamalyada*⁶ in Telugu speaks of his Sanskrit works: *Madalasacaritra*, *Satyavadhuprinana*, *Sakalakathasarasangraha*, *Jnana-cintamani*, and *Rasamanjari*. Of these five works *Sakalaka-*

1 D. 11818–9. S. V. H. p.

2 R. 17307 and R. 2090 (d).

3 Vanivilas Press, Srirangam, 1907, ed. with a commentary by Sri Krishnasuri (6 Sargas only).

The Adyar Library Series No. 49 ed. A. N. Krishna Aiyangar M. A., L. T., 1945, Sargas 7–12

4 D. 12326.

5 Students in the Third Dynasty of Vijayanagar, University of Madras, 1935., p. 424.

6 *Amuktamalyada*, Pithika, Verse 13, p. 16 of the Vedam Venkata-rayas Sastry's edition.

*thasarasangraha*¹ is a collection of stories from the Puranic sources and the work was written at the instance of Vyastirtha, his Guru. The introductory portion contains a biographical account of the royal author. The other works mentioned in the *Amuktamalyada* have not come down to us. M. Krishnamachariar attributes a play called *Usaparinaya* to Krishnadevaraya, a manuscript of which is said to have been available at Vanaparti.² The *Prapancadarpana* ascribes the authorship of *Satyavadhuparinaya* (probably the same as *Satyavadhuprinana*) and *Rasamanjari* to Allasani Peddana, the poet-laureate in Telugu in the court of Krishnadevaraya.³

The *Jambavatikalyana* or *Jambavatiparinaya*⁴ is a Nataka in five Acts by Sri Krishnadevaraya and it deals with the well-known story of the recovery of Syamantakamani from Jambavant by Lord Krsna and his marriage with Jambavati. It was intended to be staged on the occasion of the spring festival of Virupaksa, the tutelary deity of the Vijayanagar rulers. The play bears a striking resemblance to the *Abijnanasakuntala* of Kalidasa. The description of the deer and that of Jambavati at her first meeting with Lord Krsna may be cited as examples.

उल्लोलेक्षणमुञ्चमम्य वदनं निष्पन्दर्कण्ड्रयं
देहस्याधमुदस्य पूर्वमपरं चांनम्य गाढान्तरम् ।
वेगोदेकवशादलक्ष्यचरणन्यासः क्षितौ भूयसा
वलान् व्योमनि धावति प्रतिपदं व्यावृत्तकण्ठं मृगः ॥

आलक्ष्य चारुकुचकुड्मलसन्धिवेश –
मारोपितो निटलमञ्जलिरायाताक्ष्याः ।
लावण्यशालिवदनद्युतिवारिपूर –
सञ्जायमानसरसीरुहकोरकश्रीः ॥

A small poetical piece of five verses in a pathetic tone known as *Tukkapancaka*⁵ is ascribed to Tukkadevi who is

1 Vide V. Prabhakara Sastry, A New Sanskrit work of Sri Krishnadevaraya, J.O.R. Vol. XIII, part iii, pp. 194-6. Also see S. V. H., p. 134.

2 H. C. S. L., p. 219, fn. 7.

3 R. 2838 folios. 114 and 191.

4 R. 419; Tanjore No. 4366-7, and I. O. C. No. 8204, p. 1554. The press copy of the work prepared by Dr. C. S. Venkateswaran was kindly lent to me for my use. Ed. Dr. B. Ramaraju, A. P. Sahitya Akademi.

5 S. V. H., p. 143.

said to be the daughter of Prataparudragajapati of Orissa and a queen of Sri Krishnadevaraya. She is said to have led a lonely life at Kambam in Kurnool District as she was neglected by her husband and the big tank at Kambam named Varadaji Amma Cheruvu is known to have been constructed at her instance. Though it is a fact that Sri Krishnadevaraya married a daughter of Prataparudragajapati, her name is not known definitely. Probably her name was Bhadra as stated by Nadindla Gopa.¹ In *Rayavacaka* she is called Jaganmohini. Hence it is doubtful whether the ascription is genuine.

Saluva Timmarasu, the minister of Sri Krishnadevaraya, wrote a commentary on the *Balabharata* of Agastya known as *Manohara*.²

Nadindla Gopamantrin, a nephew of Timmarasu and governor of Kondavidu, is the author of a commentary on the *Prabodhacandrodaya* of Krsnamisra, called *Candrika*.³ The introductory portion contains valuable historical information.

Bandaru Laksminarayana son of Vitthala and Rukmini of Bharadvajagotra was a musician of Krishnadevaraya's court. He migrated from the court of Cuttak to Vijayanagar.⁴ He is the author of *Sangitasuryodaya*⁵, a treatise on music in five Adhyayas. He says that he learnt the secrets of music taught by Dattila, Kohala and Bharata from his teacher Visnubhattaraka. The work treats of Tala, Nrtta, Svaras, the different varieties of Ragas and musical compositions.

Lolla Lakshmidhara is a well-known Sanskrit scholar of Krishnadevaraya's court and he is the author of the Kondavidu inscription of his patron dated 1520 A.D.⁶ He was originally in the court of Prataparudragajapati of Orissa and migrated later to Vijayanagar. His commentary on the *Saunda-*

1 Vide *Prabodhacandrodayavyakhya*, p. 12., S. V. H., p. 144.

2 About the author, see J.A.H.R.S. Vol. VI, parts i and ii., pp. 68-79. S. V. H., p. 143. Several MSS. in South India. The commentary is available for about 14 Sargas only.

3 Ptd. Bombay, 1924.

4 Studies in the third dynasty of Vijayanagar, by Dr. N. Venkata-ramanayya, p. 423.

5 R. 4516. F. S. V. H., Vol. II, p. 142. Later Sangita Literature, by Dr. V. Raghavan, Bulletin of the Sangita Natak Akademi,

6 E. I. Vol. VI, p. 233; 17.

*ryalahari*¹ has an informative colophon giving details about the author's ancestors and their contributions to different branches of Sanskrit learning.

The seventh ancestor of Lolla Laksmidhara, Mahadevacya-rya, was a pupil of Lollapati of the Lollasampradaya and a commentator on a Lollapati's work probably on the Kula or Kaula system. His sixth ancestor was Lakshmidhara, author of *Sahityaparijata* and *Smrtikalpataru*. Virincimisra, the fifth, wrote the *Bharatarnavapota* and the *Sahityamimamsa*. Purusot-tama, the fourth, wrote the *Mimamsadvayajivatu*. The third or the grandfather wrote *Prabhakaramrtavahini*, and *Prabhavali-khandana*. He was known as Laksmana. The father Visvana-thabhattaraka wrote a commentary on *Nayaviveka*. They belong to the Haritagotra and the Apastambasutra. Their original family name was Sesa and later they were known as Lolla after the teacher of the seventh ancestor. Laksmidhara himself wrote, besides the commentary on the *Saundaryalahari*², the *Sarasvati-vilasa*, an important Dharmashastra work ascribed to his patron in Orissa, Prataparudra Gajapati; *Lakshmidhara*, a work on general literature, a commentary on the *Nayaviveka*, *Yogadipika* on Patanjali, *Mahanibandhana*, a commentary on Manu, *Karna-vatamsa*, *Barhavatamsa*, etc., poems. In one of the verses after the colophon, Lakshmidhara mentions that his seventh ancestor Mahadeva was patronised by a Karnata king and a king Vema. The Karnata king was probably Harihara I of Vijaya-nagar and King Vema may have been Prolaya Vema of Addanki.

Kancam Yallayarya, son of Narayana and Viramamba of Srivatsagotra lived at Kondapalli. He was a scholar in Jyotisa and Dharmashastra and wrote several works. The *Daivajnavi-lasa*³ which is also attributed to Lolla Laksmidhara was probably written by both the scholars in collaboration. The *Katyayanaprayogasarani*⁴, the *Smrtikadambaka*⁵ and the *Jyoti-sadarpana*⁶ are his other works. The *Smrtikadambaka* enum-

1 Mysore. and at other places also.

2 Vide *Saundaryalahari*, The colophon.

3 R. 2566.

4 R. 2274.

5 R. 1263.

6 D. 14034-36.

rates eight of his works namely (i) *Katyayanagrhyasutrasarani* (ii) *Jyotisadarpana* (iii) *Balaprabodha* (iv) *Daivajnavilasa* (v) *Karikakadamba* (vi) *Sarvatombhada* (vii) *Ganakadarpana* (viii) *Smrtikadamba*.

Yellaya, the author of the *Suryasiddhantavyakhya* and *Laghumanasavyakhya*, was the son of Sridhara of Kasyapagotra and he is different from our author.

The author of *Yallajiya* on Pitr rites and the *Asvalayana-pitrmedhaprayoga*, is also different from our author, for he belonged to Talmuduppa family.

Isvaradiksita, son of Varadarajasuri of Kaundinyagotra lived on the banks of Krishna and wrote two commentaries on the *Ramayana* namely *Brhadvivarana*¹ and *Laghuvivarana*.² The former was written in Saka 1440 i.e., 1517 A.D., while Krishnadevaraya was ruling. It is also ascribed to his son Srinivasa in the post-colophon verses of one of the manuscripts.³

Besides the Sanskrit authors mentioned above, there were several others that flourished under the patronage of Sri Krishnadevaraya. One Sabhapati of the Dindima family was the official composer of the inscriptions of Krishnadevaraya.⁴ The great Vaisnava teacher of that time, Vallabhacarya, is known to have paid a visit to the Vijayanagar court and defeated the opponents of Vaisnavism in an assembly of scholars presided over by Vyasatirtha.⁵ Vyasatirtha was himself a great Madhva teacher of his reign and he wrote several works on Nyaya and Vedanta.

Acyutaraya (1529-46 A.D.) brother and successor of Krishnadevaraya, was the son of Narasa by Obamba. He was a scholar and patron like his brother. A work on music called *Talamahodadhi*⁶ is ascribed to him and Somanatha, his con-

1 D. 15890 and R. 4773.

2 R. 5781.

3 R. 4773.

4 Mysore Gazetteer, p. 1918.

5 A.R.E., 1923, p. 84. See also S.V.H., p. 154-5.

6 Administration and Social life under Vijayanagar, p. 366.

temporary, is said to have commented upon the work. Acyuta extended his liberal patronage to several scholars and poets. He is said to have made a gift of a village to Caitanya, the well-known Vaisnava teacher of Bengal. Rajanatha, a poet of the Dindima family flourished under his patronage and wrote the *Acyutarayabhyudaya*, on his patron and the *Bhagavata* campu. Tirumalamba, an accompolished lady of his court wrote the *Varadambikaparinaya*,¹ a Campu, describing the marriage of Acyuta and his queen Varadambika.

The Campu mainly describes the romance of Acyuta and Varadambika. The composition is in an elegant style and the prose is full of Ojas. The following description of Acyuta may be cited to illustrate Tirumalamba's poetic talent.

अनवद्यतदाननोपमाशा —
दुरितेनैव शशी मषीविलिप्तः ।
कमलच्च सहस्रथा विभिन्नं
कथयेत्साम्यकथां बुधः कथं वा ॥ - 75

Bayakara Ramappaya or Ramamatya was patronised by Ramaraja and was appointed by the latter as the music teacher of his daughter.² He was the son of Timmaya skilled in music, who had the title Abhinavabharatacarya. Ramamatya was the lord of an estate around Kondavidu. Kallapadesika, probably Catura Kallinatha, was the maternal grand father. He is the author of the *Svaramelakalanidhi*³ which he wrote at the instance of Ramaraja and his brother Venkatadri. The work was finished in 1550 A.D. Ramamatya is said to be one of the best musicians of his time.⁴

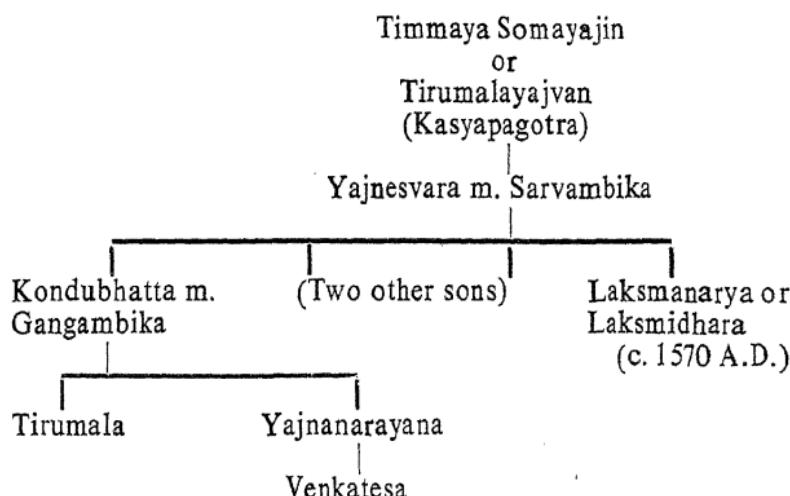
Cerukuri Laksmidhara, who is evidently different from Lolla Laksmidhara noticed above lived about the latter half of the sixteenth century. He belonged to a family of scholars whose genealogy is given below:

1 Edited by Laxman Sarup with a Sanskrit commentary by Giridhara Sharma Chaturveda and Haradatta Sharma.

2 Studies in the third Dynasty of Vijayanagar, p. 425.

3 Annamalai University Series, 1932, Ed. by M. S. Ramaswamy Iyer.

4 Vide, Later Sangita Literature, Bulletin of the Sangit Natak Akademi, July, 1960, pp. 14-15.



Laksmidhara was patronised by Tirumalaraya (1570–1571 A.D.). He was a scholar in Mimamsa and Vedanta and according to the introductory portion of his commentary on the *Anargharaghava*,¹ he became a Sannyasin under the name of Ramanandasrama. The *Sadbhasacandrika*² of Laksmidhara is a grammar of the six Prakrt dialects. Valmiki is said to be the author of the aphorisms on Prakrts on which he wrote the commentary. His commentary on the *Gitagovinda* called *Srutiranjani*,³ was written under the patronage of Ramaraya about 1570 A.D. The commentary is considered to be a valuable one. He is also the author of the commentary on *Prasannaraghava* called the *Abhistarthadayini*,⁴ which is also known as *Timmabhupaliya*⁵ after his patron. In this commentary he refers to a poem of his and quotes a verse from it.⁶ He is also said to have written a work called *Svaramanjari*.⁷

Yajnanarayana, son of Kondubhatta was well-versed in Mimamsa and wrote *Prabhamanjala*,⁸ a commentary on the *Sastradipika*. He was a pupil of his grand-father Yajnesvara.

Yajnanarayana wrote two treatises on Alankara the

1 D. 1552-3. For other MSS. See N.C.C., Vol. I, p. 147 (a).

2 Bombay Sanskrit and Prakrt Series, No. LXXI.

3 Several manuscripts in O.M.L., also ptd.

4 R. 2338.

5 Ibid.

6 Literary Notes by Dr. V. Raghavan, A.B.O.R.I., Vol. XVIII-ii, pp. 198-9.

7 Ibid.

8 Tanjore, No. 6930.

*Alankararaghava*¹ and the *Alankarasuryodaya*.² In both these works he calls himself the beloved brother of Tirumalayajvan. In the former work the illustrative verses are in praise of Lord Srirama.

Venkatesa, son of Yajnanarayana wrote the *Citrabandharamayana*³ in six Sargas illustrating various types of Citrakavya like Nirosthya, Sayamaka, Nagabandha, Chatrabandha, Andolikabandha, Kankanabandha. The following is an example of the Nagabandha :

अयकायचयद्येयभयहेयवरश्चय ।
व्यक्षयनयश्चेयज्यमायदमन्त्रय ॥

His father mentioned above wrote a commentary on this work of his son. He remarks that his son wrote this work with ease due to the blessings of Bhramarambika.⁴ But he added the commentary to make it intelligible to readers who in spite of their knowledge of the Citrabandhas, experienced difficulties in interpreting it.

Rayasa Ahobalamantrin, son of Nrsimhamaty and grandson of Cannayamantrin is the author of a play called *Kuvalayavilasa*,⁵ in five Acts. It describes the marriage of Kuvalayasva and Madalasa. The work was written at the instance of Srirangaraja (c. 1571-1585 A. D.), son of Tirumalaraya of Vijayanagar.

1 Tanjore, Nos. 5132-3 and R- 3927.

2 Tanjore, 5140-41.

3 Tanjore, No. 3772.

4 Tanjore, 3774-6.

5 Tanjore, No. 2319.

CHAPTER SEVEN

THE SMALLER PRINCIPALITIES

The smaller principalities like Pithapuram and Vijayanagar, played an important part in the preservation of Sanskritic culture and the cultivation of the literature during the post-Vijayanagar period, especially in the last two centuries. The local chiefs extended their liberal patronage to Sanskrit scholars and poets and contributions of considerable value were made to Sanskrit literature. A brief account of the same is given in the following pages.

The history of Andhra patronage of Sanskrit literature in the middle of the sixteenth century is to be dealt with under the Southern Telugu kingdoms which were originally provinces under Vijayanagar governors. These areas fall outside the Telugu country proper. Therefore, before dealing with them, we have to devote attention to the chiefs who ruled over small areas within the Telugu country itself and contributed their share to the patronage of Sanskrit. These local chiefs or Zamindars are dealt with in the alphabetical order of the names of the states.

URLAM AND LAKKAVARAM

Sonthi Bhadradriramasastri (1856-1915 A. D.), son of Gangaramayya and Camamba of Kaundinyagotra, belonged to a family of Vedic scholars. He lived at Kumaragiri near Pithapuram and was patronised by the rulers of Urlam and Lakkavaram in the East Godavari District. He wrote *Sriramavijaya*, a poem, *Sambarasuravijaya*, a Campu and *Muktavali*, a play on the story of Madalasa.¹

KAKARLAPUDI

The *Alankaramanjari*² in eight Prakaranas is an Alankara work like the *Prataparudriya* with illustrations in praise of Ramacandra, a Zamindar of Kakarlapudi in the Visakhapatnam District in the 18th century.

1 H.C.S.L., p. 517 and 670. *Andhraracayitulu*, pp. 133-5.

2 R. 2152.

KARVETINAGAR

Kuravi Rama is the author of *Dasarupakapaddhati*,¹ a brief treatise on dramaturgy in one hundred and ten stanzas. He wrote a commentary on the *Bharatacampu* of Ananta called *Lasya*.² He is also said to have commented upon the *Kuvalayananda* and the *Visvagunadarsacampu*.³ He was in the court of the Zamindar of Karvetinagar in the 19th century. One Kuravi Ramalinga was a grantee under king Peda Venkata of Penu-gonda. We do not know if our author is the same as this Ramalinga.⁴

Kacchapesvaradiksita, son of Vasudevayajvan wrote the *Ramacandrayasobhusana*,⁵ a treatise on Alankara in three Paricchedas on the model of *Prataparudriya*, eulogizing a local chief, Bommaraja of Karvetinagar, in Chittoor District. He mentions one of his ancestors, Kalahastisvarayajvan who wrote a commentary on the *Bhagavatapurana*.

KALAHASTI

The rulers of Kalahasti in Chittoor District belonged to the Damerla family. Damerla Venkatapatiraya (1860-80 A.D.) patronised Sistu Krsnamurtisastri and Kokkonda Venkata-ratnam Pantulu.

Sistu Krsnamurti Sastri, son of Sarvasastrin and Laksmi was a Kasalanati Brahman of Vasistagotra. He was a poet in Telugu and Sanskrit and was also proficient in music. He was honoured by the chiefs of other states also like Pithapuram. His *Yaksollasa*⁶ in two Sargas is a complementary work to the *Meghasandesa* of Kalidasa. The work starts the narration where Kalidasa left and describes the delivery of the message by the cloud, bringing the reply and the final re-union of Yaksas and his beloved.

The *Madanabhyudayabhana*⁷ which is said to have been staged on the occasion of the spring festival at Srikurmam, describes the love between Madanasekhara and Madanamanjari.

1 R. 820 (c). Ptd in Adyar.

2 T.C. II, p. 1097.

3 H.R., I-xi. and T.C. IV 5651.

4 H.R., I-xi.

5 H.C.S.L., p. 512. fn. 2.

6 R. 1466 (b).

7 R. 1467 and R. 2114.

The work contains Sabdalankaras in abundance amidst which there are also certain high soaring poetic fancies.

The *Kankanabandharamayana*¹ is a difficult type of Citrakavya depicting the incidents from the life of Lord Srirama. The Sloka -

नेतादेवलीनामासाधानाधीनेकालोकी ।
मास्यारम्भाक्यायोगीशं पायादेतांरमेराजा ॥

contains thirty-two syllables which can be arranged in a circular manner in the form of a bracelet (kankana). We can get thirty-two verses by reading the entire verse in the clock-wise direction beginning from each one of the syllables. In the same manner if we read in the anti-clock-wise direction, we can get another 32 verses making the total number 64 and they narrate the story of Rama. The distribution of the verses among the six Kandas is 12,13,6,11,10 and 12 respectively. The author himself wrote a commentary on it.

Kokkonda Venkataratnam Pantulu (1842-1916 A.D.)² was a scholar in Sanskrit and Telugu and worked as a Pandit in the Presidency college, Madras. He founded a school of philosophy known as Aksarasankhya and wrote a work called *Margadayini* explaining it. His *Gitamahanata* is modelled after Jayadevas' *Gitagovinda*. His other works are *Bilvanathasataka*, *Tanumadhyagitaratna*, and several stotras like *Brahmavidyastuti* and *Srikalahasisvarastuti*. The title of Mahamahopadhyaya was also conferred on him.

GADVALA

Gadvala in Telangana was ruled by Pakanati Reddis who distinguished themselves in patronising Sanskrit learning. Tirumalacarya of Sathamarsanagotra was a protege of Palabupala of Gadvala in the 17th century. He wrote the *Kalyanapuranjana*, a play in two Acts.³

Rayaluri Kandalarya, son of Ramanujacarya of Kausikagotra was a court poet of Venkatabhupati and wrote the *Alankarasirobhusana*, in ten Ullasas.⁴

1 R. 2116 and R. 2260 (b).

2 H.C.S.L., p. 878.

3 H.C.S.L., p. 697. Mysore Catalogue Vol. I, p. 275, No. 1864.

4 R. 168. R. 3759. Mysore Catalogue 296, Adyar-II-33. For other manuscripts see N.C.C. Vol. I, p. 297.

Kanadam Peddana Somayajin, a master of Citrakavitva, wrote a commentary on the *Campuramayana* of Bhoja. Kamasmudram Appalacarya known as Kavikunjara, was the author of the Kiskindhakanda of the *Yathaslokaramayana*. These two writers were patronised by the rulers of Gadvala, probably by Cinna Somabhupala of about 1794 A.D.¹

In the time of Adilaksmamma, about 1924 A.D., many assemblies of scholars and poets were arranged and Vidvatparikas used to be held frequently.

Gokulanatha, son of Vidyanidhi and Uma wrote a treatise on Sanskrit metres called *Ekavali*,² in three chapters, at the instance of Phattepati Sahavarma of Gadval.

JATAPROLU

Jataprolu in the Mahabubnagar District was ruled by Velamas of Surabhi family. Venkata Laksmarao of last century patronised Yunyavatti Krsnamacarya who wrote *Astaprasaramasataka*, *Nirosthyakrnsasataka*, *Srikrsnacampu* and a commentary on the *Jatakacandrika*.

Hosadurgam Krsnamacarya, a protege of Surabhi Venkata Jagannatha Rao (1850-1883 A.D.) wrote *Laksmivilasacampu* and *Madanagopalamahatmyakavya* at the instance of his patron. The campu contains a description of the family of his patron.

NUZIVIDU

The rulers of Nuzividu in the Krishna District were patrons of Sanskrit Literature. Sobhanadri Apparao (1860-1880 A.D.) was a patron of scholars while his son Venkatadri was also a poet in Sanskrit and wrote the *Rajyalakshmiparinaya*,³ an allegorical play describing the coronation of his own father. The devotion to Sobhanadri, the deity worshipped in Nuzvidu, is depicted here following the tenets of Vaisnavism.

Anivila Venkatasastri,⁴ son of Yajnanarayana of Kakarapartivari Agraharam in the West Godavari District, was a donee of Vallurumalli Agraharam, given to him by Meka Venkata Narasimha Apparao of Nuzvidu in 1745 A.D. in appreciation of his *Apparayayasascandrodaya*, treatise on Alankara in praise of the Zamindar. He is also the author of *Alankarasudhasindhu*,

1 Telugu Encyclopaedia, Vol. III, p. 1175-6.

2 R. 1779.

3 Published by his son Venkataranga in 1918. ed. Gopalakrsnarya.

4 H.C.S.L., p. 806.

Mahesvaramahakavya, Rukminiparinayakavya, Bhaskaraprasasti and *Satisataka*.

His son Narayana wrote the *Sahityakalpadruma*,¹ an Alan-kara work celebrating Jagannatha Apparao of Nuzvidu, which he dedicated to him.

Carla Venkatasastri, son of Laksmana, was a pupil of Anivilla Venkatasastri and wrote a work called *Venkatadriyam*, and a commentary called *Nauka* on the *Sahityaratnakara* of Dharmasuri.²

Carla Bhasyakarasastri,³ a scholar poet of the Nuzvidu court, wrote a treatise called *Mekadhisakalpataru* in praise of the Zamindar. The topics that are dealt with in the *Prataparudriya* are illustrated by an ingenious way of interpretation of the single term 'Mekadhisa' in a commentary of the author himself. In a similar manner he wrote the *Mekadhisaramayana* where he interpreted the same term 'Mekadhisa' in different ways so as to get the story of *Ramayana*. It consists of a hemistich only, in the following manner:

मेकाधीशा मेकाधीशा मेकाधीशा मेकाधीशा ॥

His *Kankanabandharamayana* comprises the following verse:

रामानाथाभारासाराचारावारागोपाधारा ।

धाराधाराभीमाकारापारावारासीतारामा ॥

This has thirty-two syllables written in a circular manner. When it is read from each of the syllables in the clock-wise and the anti-clock-wise directions it yields sixty-four stanzas. Each of the verse is interpreted in two different ways, so that in effect the single verse results in a poem of 128 stanzas in all.⁴

Carla Bhasyakarasastri wrote *Vinayakacarita* narrating the traditional story of the birth of Vinayaka, read on the Vinayaka-caturthi day, annually.

Two other scholars of the same name, Venkatasastri are also known.⁵ One who lived about 1850 A.D. wrote a commentary on the *Lakshmisahasra*. The other scholar (1860–1918 A.D.) is the author of *Sitaramacampu* and *Budhamanollasa*.

Gopalakrsna, son of Ramanujacarya of Atreyagotra was a

1 Ibid.

2 Ptd.

3 H.C.S.L., p. 806-8.

4 H.C.S.L., p. 195 fn. 5.

5 H.C.S.L., p. 806 fn. 1.

court poet of Venkataranga Apparao of Nuzvidu. He belonged to a family of scholars that migrated from Srirangam. He wrote a big Campu named *Sobhanadrisavaibhava*.¹ After a description of the deity of Sobhanadri, the work narrates the story of Rama in six Kandas. It is also called *Sriramayana-sangraha*.

Gangeyesvarasuri, son of Ramasvamin and Sitambika of Cerukuru family lived at Nuzvidu while Sobhanadri Apparao was the Zamindar (1860-1880 A.D.). He is the author of the *Satrajitiparinayacam* in four Stabakas,² describing the marriage of Krsna and Satyabhama. He was a devotee of Lord Krsna who is said to have appeared to him in a dream and asked him to write this work. The work is written in an elegant and ornate style.

Parthasarathi of Rompivarla family, son of Kodandaramacarya was patronised by Venkatadri Apparao of Nuzvidu in the 19th century. He bore the title Vaiyakaranapancanana and wrote *Artistava*, *Svapapratyaya* and *Madananandabhana*.³

Rama of Atreyagotra, a protege of Apparao of Nuzvidu is the author of a hymn on Siva.⁴

PITHAPURAM

The Velama chiefs of Pithapuram are well-known as patrons of Sanskrit learning. Kucimanci Timmakavi, who is different from the Telugu author of the same name, was the author of a Gadyakavya in Sanskrit called *Sujanamanahkumudacandrika*.⁵ He was the son of Jagganamatya of Kaundinyagotra and a disciple of Devulapalli Sitaramantarvani, who was a court poet of Rao Venkata Neeladri Rayaningar, the Rajah of Pithapuram (1778-1828 A.D.). His great-grandfather was Jaggakavisvara, brother of Sujana and he was an accomplished author of several Telugu works. Our author flourished in the early nineteenth century.⁶

The prose work was written with the main purpose of

1 Printed Eluru, 1913.

2 R. 1978.

3 H.C.S.L., p. 669.

4 R. 1645 (b).

5 R. 1611 (a) and Ms. 113, T-58-1; MT 142-T-58 of the Andhra University Library.

6 Maharajah Suryaraya Sastipurti Volume, 1945, pp. 38-52.

teaching devotion to Lord Siva with the example of Karala vakra, a king of Kerala, who led a life given to pleasures but was saved since he remembered Lord Siva at the time of death. The work is mainly in prose interspersed with a few Slokas in different metres and they are all 293 in number. It bears a close resemblance to the *Kadambari* of Bana in style. It is not a translation of the *Rasikajanamanobhirama*, a Telugu work of his namesake, as remarked by certain scholars. Certain expressions in the work betray the Telugu origin of the poet.¹

Avasarala Padmaraju was a minister of Ravu NiladriRao of Pithapuram (c. 1800 A.D.). He was known as Varnadhikabhojaraja i.e., one who excels Bhojaraja by one Varna (Padma raja = Ambhojaraja ; and Varna = caste or syllable). He is the author of the *Balabhagavatacampu*² also called *Padmarajacampu*. The work, delineating Srngara mainly, is composed in a simple and elegant style. According to Krishnamachariar this Campu in six chapters 'is an exquisite piece of poetry, interspersed with flowing lines of prose with a tendency to alliteration which makes the composition musical'³ There are two commentaries on the work: the *Sudhicandrika*⁴ by Devulapalli Ramasvamin and the *Kaviranjani*⁵ by Raghavacarya.

Allamraju Subrahmanyakavi (1831-1892 A. D.) son of Rangasayin and Gangamba of Haritagotra, was patronised by Gangadhara Ramarao of Pithapuram (1862-1890 A. D.). He compiled an anthology called *Catudharacamatkarasara* containing Antarlapa verses with questions and answers in one.⁶

Allamraju Rangasayin son of Subrahmanyakavi and Cinna-mamba, was an author in Telugu and Sanskrit. He wrote *Daivastotraratnavali*, *Narayananandalahari*, and *Kavimanasarjanji* in Sanskrit.⁷

Devulapalli Rama referred to above as the commentator of the *Balabhagavata* wrote also the *Ramabhyudayacampu*⁸ briefly

1 The author read a paper on the work in the 22nd session of the A.O.C. at Gauhati.

2 D. 12320-2. Pt. Amalapuram, 1908.

3 H. C. S. L. p. 507.

4 D. 12323-4.

5 D. 12325.

6 Andhraracayitalu, pp. 42-47.

7 Andhraracayitalu, p. 116.

8 R. 1409.

narrating the story of Rama. The available manuscript contains the text up to a portion of the second chapter describing the incidents that led to the incarnation of Lord Narayana as Srirama. The Campu is endowed with considerable literary qualities.

Subbarayasastry (1853-1909 A. D.) and Tammannasastry (1856-1912 A.D.), sons of Venkatakrasnasastry of Kaundinya-gotra, were the grandsons of the above Rama and were known as Devulapalli brothers. They performed Satavadhanas. The former wrote the *Ravuvamsamuktavali* which he dedicated to Gangadhara Ramarao in 1882 A.D. *Ramapancasat* is his another work.¹

Cavali Ramasudhi, son of Nrsimha is the author of *Sahityacintamani*² and of also *Budharanjani*, a commentary thereon, which is dedicated to Suryaraya, the Zamindar of Pithapuram. The work is written on the model of *Prataparudriya*, the illustrations being in praise of his patron.

PEDDAPURAM

Venkatasastri, son of Anivilla Narayana, wrote the *Citra-camatkaramanjari* and dedicated it to Vatsavayi Jagapati Maharaaja of Peddapuram in the East Godavari District, about 1750 A.D. He was known as Balakalidasa. His *Suryasataka* too contains configurative (citrabandha) verses as his previous work.³

Cavali Ramasastri wrote *Kuvalayamoda*⁴ a treatise on Alan-kara with illustrations in praise of the Zamindar of Peddapuram, Simhadri Jagapatirao (1853-1911 A.D.), who was his patron.

BOBBILI

Mandapaka Parvatisvarasastri (1833-1897 A.D.),⁵ son of Kamakavi and Jogamma of Parasaragotra was patronised by the rulers of Bobbili. He was skilled in the four types of versification namely Asu, Citra, Bandha and Garbha and wrote many

1 H. C. S. L. p. 685.

2 Printed in the Andhra Sahitya Parishad Patrika, Vols. 52-Nos. 5, 6, and 53-Nos. 1, 2.

3 H. C. S. L., p. 806.

4 H. C. S. L., p. 806.

5 Telugu Encyclopaedia, Vol. III, P. 921.

works in Telugu and Sanskrit. His Sanskrit works are: *Gunasloka-dicitraracana*, *Kavitavinodakosa*, *Kasisvarasataka*, *Mangalastaka-catusayi*, and *Srivenkatagiriprabhudvyarthislokakadamba*, in praise of the ruler of Venkatagiri.

MUKTESVARAM

Kolluri Somasekhara alias Rajasekhara, son of Venkatesa of Gautamagotra lived at Perur (Somanathapura) on the banks of Godavari. One of his ancestors, Narayana, is said to have written a work called *Vidhidarpana*, mentioned in the *Sahityakalpadruma*¹ of Somasekhara. Somasekhara was patronised by a Brahman chief of Muktesvaram in the East Godavari District. The chief, Ramesvara, son of Visvesvara and Kamaksi of Anipindivamsa was also described as Ammann Mahimahendra in the *Alankaramakaranda*.² Somasekhara is also said to have been patronised by Peshwa Madhavarao (1770-1772).³

Sahityakalpadruma of Somasekhara was written to vie with the *Sahityaratnakara* of Dharmasuri. The printed text contains four Stabakas and the manuscript R. 2126 (a) begins from the fifth and continues up to the eighth Stabaka. The illustrations are by the author himself and they are in praise of Lord Srikrnsa. The sixth chapter describes the new types of Kavya namely Jayaghosana, Tyagaghosana, Bhogavali and Birudavali, with elaborate examples by the author himself.

The *Alankaramakaranda* is a treatise dealing with the figures of speech of sense, the Arthalankaras only, in a single chapter. The illustrations are written in praise of Ammann, mentioned above.

Somasekhara is also the author of the *Aryanghripadmastuti*, *Sivasataka*, *Srisacampu*⁴ and *Bhagavata-campu*.⁵ The *Bhagavata-campu* is based on the tenth Skanda of the *Bhagavatapurana*. Somasekhara saluted his Gurus Ramakrsna and Bodhananda-ghana in the introductory portion of the Campu. There is a glorious description of Konasima in the beginning and he introduces Gitigadya of 28 lines and the definition thereof in

1 R. 2126 (a).

2 R. 2285.

3 N. C. C. Vol. I, p. 295.

4 T. C. Vol. III, Part I, Sanskrit A p. 2895.

5 R. 2295.

the midst of the work.¹ The Campu is full of recondite expressions and scholarly affectation.

VIJAYANAGARAM

Vijayanagaram in the Visakhapatnam District was widely known for the generous patronage of Sanskrit learning by its Ksatriya rulers of the Pusapati family. Nadiminti Sarvamangalesvara Sastri (1759-1839 A.D.), a reputed Sanskrit scholar was patronised by Cina Vijayaramaraya and Narayana-gajapati.

Sarvamangalesvara Sastri was the son of Perucayanulu and Syamala Sodemma of Kaundinyagotra and lived at Nagur near Parvatipuram in the Srikakulam District. The scholars of Navadvipa and Kasi are said to have conferred on him the title of Abhinavakalidasa. He wrote *Samasakusumavali*,² *Vibhaktivilasa*³ and *Sarvamangaliya*⁴ on grammar. The *Samasakusumavali* is a convenient manual on Sanskrit compounds. The *Vibhaktivilasa* consists of thirty-one stanzas in praise of Vijayaramagajapati, his patron, which are written to illustrate the rules of Panini on case-endings. A commentary called *Darpana* is added to the work by the author himself. The *Sarvamangaliya* is said to be a big treatise on grammar composed by him at Kasi. The work has not come down to us. His *Karmajnanavivarana*, a treatise on Mimamsa, is dedicated to his Guru Gunnayya of the Durgavajjhula family. His other works are: *Vedasara*, *Sunitisannutiya* a polemical work, *Parthavijaya* a poem, *Jagannathastaka*, *Lalitapancadasimantantravarnamala* *lastotra*, *Suryasataka*, a commentary on the *Bhagavadgita*, and some *Catus*.⁵

Patanjalisastri (1800-1872 A.D.), son of Sarvamangalesvara Sastri, was an adept in Yoga and he is said to have initiated the Maharaja of Nepal at Kasi. He was later taken to Nepal where he founded a Sanskrit school. He wrote *Gayatri-mahima* and *Paramapurusadhyana* on Vedanta.⁶

Gopalasastri (1853-1928 A. D.), his son, is said to have

1 R. 2295, pp. 123-4, Definition on page 123.

2 Printed at several places.

3 R. 2979.

4 Vide. Sri Nadiminti Sarvamangalesvarasasirijivitacaritamu by Sri N. Patanjali Sastry, Advocate, Parvatipuram, 1955.

5 Ibid.

6 Ibid.

written two poems namely *Sivagauriparinaya* and *Sitaramabhyudaya*.¹

Cerukuri Venkatareddisastri, son of Venkatakavi and Venkamba, was a pupil and son-in-law of Sarvamangalesvara Sastri. He is the author of the musical play *Gitagirisa*,² written in imitation of the *Gitagovinda*. The work has twelve divisions namely : Vasantavilasa, Maninimanoratha, Utkanthitasitikantha, Gaurigurutaranuraga, Vayasyarahasyokti, Durgadasanirdesa, Patiyuvatirativarnanam, Sambhupalambha, Parvatipravartanam, Anuraktagirisa, Nissankasankaradarsanam and Sivaparvatisamagama. He is also known to have written *Saivastaka* and *Navagrahastaka*.³

Mudumbai Nrasimhacarya (1841-1927 A. D.), son of Viraraghavacarya, was a native of Acyutapuri near Srikurmam in the Srikakulam District. It is said that one of his ancestors, Krsnamacarya had two sons well-versed in Sangita and Sahitya, who were called Sangita-Mudumbai and Sahitya-Mudumbai respectively. Our author, however, belonged to the latter line.⁴

Nrsimhacarya was a prolific writer. His Sanskrit Kavyas are about fourteen. Besides, he wrote fifty Stotras and two works on Niti. We may mention some of them here.⁵ The *Vasaviparasariya*⁶ is a drama of the Prakarana type with certain allegorical characters like Vidya, Upanisads etc. His *Bharatasarvarthasangraha*⁷ is a work on the art of hand gestures based on similar treatises of old attributed to Nandikesvara, Brhaspati Sarasvata and Bharata. The *Ramacandrakathamrta*, a huge work containing 12000 Slokas⁸ is appended with some introductory Slokas on the author by Medepalli Venkataramanacarya. Among

1 H. C. S. L., p. 308 e. f.

2 There is a manuscript in the Bodleian Library, Oxford, Vide Catalogus Codicum Sanscriticorum, by Th. Aufrecht, A.M., p. 129, No. 234 Ptd.

3 Biography of Sarvamangalesvara Sastri, op. cit.

4 H. C. S. L., p. 381,

5 For details about his life and works see Bharati 1930, p. 641. A list of Storas, see H. C. S. L., p. 789.

6 Printed at Vijayanagaram.

7 R. 1668.

8 Ptd. at Vijayanagaram.

his other works are *Citsuryaloka*, *Alankaramala*, *Jayasimhasvamedhiya*, *Nitirahasya*, *Victoriyaprasasti*. One Narasimhacari of this family wrote *Garudacalacampu*, and *Sarangadharacampu*.

Anandagajapati (1879-1897 A. D.)¹, was a famous patron of Sanskrit learning in Andhra in the last century. He is also known to be a poet in Sanskrit.² There were scholars like Mudumbai Nrsimhacarya and Adibhatla Narayananada in his court. He contributed munificently to the publication of *Rgveda* with Sayana's commentary by Max Muller and the *Vacaspatyam* by Taranatha and started the Vijayanagaram Sanskrit series himself.

Bhagavatula Harisastri (1811-1898 A. D.), a great scholar in Vyakarana flourished under Vijayaramagajapati and was a teacher of Anandagajapati. He wrote *Vakyarthacandrika*, a commentary on the *Paribhasendusekhara* in the time of Vijayaramagajapati and it was published by Anandagajapati in 1887 A. D. His *Citraprabha*³ is a super commentary on a portion of *Sabdaratna*, itself a commentary on the *Praudhamanorama*. He is said to have also written a commentary on the *Laghusabdendusekhara* of Nagesa, called *Ratnapana* which is not yet printed.

Gummaluru Sangamesvarasastri (1863-1913 A. D.), was a well-known scholar of Nyaya who wrote the *Madhuripancalaksanikrodapatra*⁴ and the *Jagadisasiddhantalaksanakrodapatra*⁵.

Durvasula Suryanarayanasastri (1843-1896 A. D.), was the chief Sangita Vidvan in the court of Anandagajapati. He wrote some songs in Sanskrit.⁶

Peri Kasinathasastri (1853-1920 A. D.)⁷, wrote *Godavari-Jahari*, *Uttarasakuntala*, *Gangastava*, *Durgasaundaryasataka* and three plays *Pancalikalaksanam*, *Draupadiparinaya* and *Yamini-purnatilaka*.

1 H. C. S. L., p. 403.

2 Ibid.

3 Andhra University, Waltair, 1932, No. 6.

4 Published by the Mysore Government.

5 Andhra University, Waltair, 1933. No. 7.

6 H. C. S. L., p. 879.

7 H. C. S. L., pp. 671 and 692.

Jayanti Venkanna Pantulu (1864–1924 A. D.)¹ who was an advocate of Vijayanagar wrote *Abhinavaramayana*,² an epitome of the *Ramayana* in 700 Slokas. His other works are *Laksmipatisataka*, *Prahladacampu* and *Mukundanandalahari* an imitation of the *Sivanandalahari* of Sankaracarya.

Tata Subbarayasastrī (1867–1944 A. D.) who was the head of the Vijayanagar Sanskrit College was a good grammarian and wrote the *Guruprasada*³ a commentary on the *Sabdendusekhara* of Nagesa. The title of Mahamahopadyaya was also conferred on him.

Peri Venkatesvarasastrī, a disciple of Tata Subbarayasastrī wrote *Nagesagudharthadipika*⁴ and *Guruprasadasesa*⁵ concluding portion of *Guruprasada* left unfinished by his Guru.

Adibhatla Narayananadasa (1864–1945 A.D.), a well-known Harikathaka and a poet in Telugu and Sanskrit was patronosed by Anandagajapati. He rendered the *Umarkhayyam*⁶ into Telugu and Sanskrit. His other works in Sanskrit are: *Kasisasataka*, *Ramacandrasataka*, *Srikrsnakathamrita* – a Harikatha in Sanskrit and *Tarakam*, a poem in five Sargas illustrating the rules of Panini pertaining to classical Sanskrit and metres.

Paravastu Venkatarangacarya (1822–1900 A. D.), son of Srinivasacarya, author of *Sarvasabdasaṁbodhini*,⁷ a Sanskrit-Telugu dictionary, was a versatile scholar on whom was conferred the title of Mahamahopadhyaya. He wrote *Laghuvyakarana* in verse explaining the rules of Sanskrit grammar to students. *Kumbhakarnavijaya*, and *Angladhirajyavagata* – two poems *Manjulanaisadha* a Nataka in seven Acts, *Prapattivada* on Vedanta, two incomplete commentaries on the *Naisadha* and the *Anargharaghava* and *Sabdarthasarvasva*⁸. In the Prastavana of *Manjulanaisadha*⁹ there is a description of the plight of Sanskrit at that time. The *Sabdarthasarvasva*, an encyclopaedia

1 H. C. S. L., p. 672.

2 Printed in Telugu script.

3 A. U. Publications, No. 26.

4 A. U. Publications, No. 51.

5 A. U. Publications, No. 26.

6 Printed.

7 Printed at Visakhapatnam.

8 II edition Madras, 1931.

9 The Ms. is in the S.V. University Library. ptd. partly 1878, 1898 Tel.

of the different branches of Sanskrit literature was a monumental work compiled by him which is yet to be published.¹

Srinivasa Jagnanathasvami, his son wrote *Paramesvara-curnika* in Sanskrit.

VENKATAGIRI

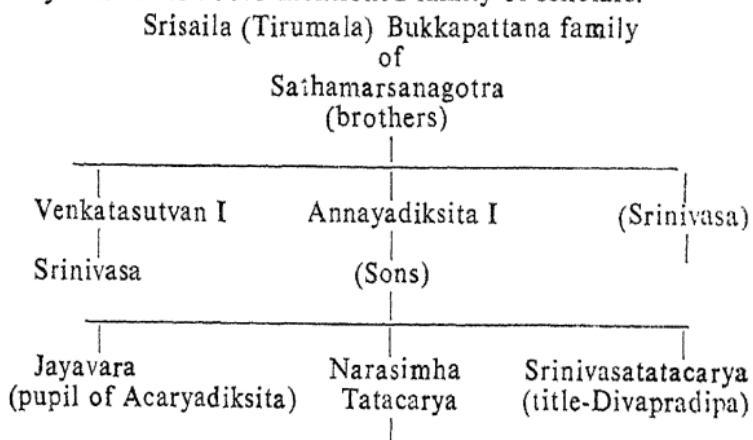
Purusottama, a protege of Kumarayaca, a ruler of Venkatagiri compiled the *Catussastividya-saṅgraha*,² an anthology.

SANGAMAVALASA

Mrtyunjaya Nissanku, a ruler of Sangamavalasa in the Visakhapatnam District, is the author of a *Pratipadati* on the three plays of Kalidasa, collectively known as *Mrtyunjayaksoni-paliya*.³ He was also a patron of Paravastu Venkatarangacarya and other scholars.

SURAPURAM

Srisaila or Tirumala Bukkapattanam family⁴ of Sathamarsana Gotra, originally belonged to Auku Sima near Guttu and settled at Surapuram between 1760 and 1766 A. D. They were patronised by the Bahari Pami Nayaka family who ruled there during the 18th and the 19th centuries. Venkata (1773-1802 A. D.) was the patron of Annaya I, Srinivasa II and Venkatacarya III of the above mentioned family of scholars.



1 Vide, A Sanskrit Encyclopaedia, etc., P. L. Narasimham, Journal of Sri Venkatesvara Oriental Research Institute, Vol. II, pp. 76-86.

2 Ms. 86 and Transcript No. 6668 of the Sri Venkatesvara Oriental Research Institute, Tirupati. For Notes Journal Vol. VII, ii-162 8.

3 Madras, 1884.

4 The Surapuram chiefs - The Sanskrit writers patronised by them, by Dr. V. Raghavan, J. A. H. R. S. XIII, pp. 11 - 33.

Venkatacarya II	Annaya II	Srinivasa II
Srinivasa III	Venkata III	Bucci Venkatacarya

The members of this family were scholars in Visistadvaita Vedanta and were also prolific writers. They are all dealt with in detail by Dr. V. Raghavan,¹ in his paper on these writers along with the Kaifiyat giving the genealogical account of their patrons. The literary works of these writers alone are taken up in this account.

Venkatacarya II, eldest of the sons of Srisaila Tatacarya wrote the *Desikastottarasatanamastotra*, a hymn in praise of Vedanta Desika.² He wrote the *Kavyalankarasangraha*³ also on Alankara.

Annaya II and Srinivasa II, his younger brothers were also his pupils. Annaya II is the author of *Acaryavimsati*,⁴ a Stotra on Vedanta Desika, *Abhinavakarnamrta*,⁵ a hymn on Lord *Rasodarabhana*⁶ and *Tattvagunadarsacampu*.⁷ In the *Tattvagunadarsacampu*, which is an imitation of the *Visvagunadarsacampu* of Venkatadhravarin, the author introduces two characters namely Sambhava and Srivaisnava, and the former is depicted to be in illusion and the latter as the Tattvavit or the well informed of the reality of things in the world.

Srinivasa II wrote *Nitisataka*⁸ and a poem consisting of Subhasitaslokas.⁹

Venkatacarya III, son of Annaya and a pupil of Srinivasa II was also known as Kiriti Venkatacarya. He wrote *Laksmisataka*, *Dasavatarastotra*, *Hayagrividandaka*, *Yatirajadandaka*, *Alunkarakaustubha*, *Srngaralaksana* and *Srngaratarangininataka*.

1 J. A. H. R. S., Vol. XIII, pp. 11 - 33.

2 Adyar 30, E - 49.

3 Mysore, No. 5022.

4 D. 10600.

5 Bikaner State Library, 2955. N.C.C. Vol. I, p. 74 (b).

6 Mysore I, p. 281.

7 D. 12295 - 6.

8 D. 12053.

9 D. 12132.

The last one¹ describes the Parijataharana episode and the style of composition is remarkable for its alliterations. His *Banasuravijayacampu*² in six Ullasas employs metres like Giti, Upagiti, Campakamala, Madalekha, Manavakakrida, Hamsi, while describing the battle between Srikrnsa and Banasura.

Srinivasasuri of Srisaila family who wrote the *Ramakathasudhodaya*,³ a poem, probably belonged to the same family.

Bucci Venkatacarya IV was the third son of Annaya II and he is the author of *Abhinavasrngarasamanjari*⁴ in three Ullasas *Kalyanapuranjayanataka* in two Ankas,⁵ and *Srngarasarrasva*.

Venkata, son of Vedantacarya and Akkamamba of Koundinya Gotra, belonged to the Kamasamudra family to which Koundinya Srinivasadiksita, the teacher of Annaya II and Srinivasa II belonged. He wrote the *Rasikajanamanoillasabhana*.⁶ The play was written while he was still a boy. There is a description of the spring festival of Lord Srinivasa of Tirupati in it. He introduces a character by name Kokkokopadhyaya, a teacher of erotics to the young courtesans and Vitas.

1 R. 5501.

2 D. 12319.

3 Mys. Cat., p. 269.

4 Mys. Cat., p. 639.

5 Mys. Cat., p. 375.

6 D. 12633.

CHAPTER EIGHT

AUTHORS OF UNKNOWN DATES

So far Sanskrit authors of Andhra whose identity, time and place or court where they flourished are known, have been dealt with. There are several others from Andhra not attached to any court who have also to be considered in this account of Andhra contribution to Sanskrit literature. In the case of a good number of them we cannot determine the period in which they lived and they are now given here in alphabetical order. There are others whose dates can be determined within reasonable limits and they are included in the following chapter.

Anantacarya of Vinjamuri family, son of Srinivasacarya, is the author of *Sringarabhusanabana*.¹

Annapurnesvara Sarma, son of Subbarayasudhi of Devulapalli family wrote *Narasimhavijayayayoga*.² He lived near Sobhanadri i.e., Nuzvid and there is a description of the holy place of Sobhanadri in the play.

Appayamatya is the author of *Dasakumarakathasara*³ giving an easy summary of the well-known work of Dandin.

Ayyalunatha alias Tirumalanatha, son of Gangadhara of Bommakanti family wrote a Prahasana called *Kuhanabhaiksara*.⁴ The play is said to have been staged on the occasion of the spring festival of Lord Gopikaramana, who is worshipped in the city of Rajasekhara. It is intended to ridicule the hypocritical activities of a Buddhist monk by name Atmayonitirtha for his love with a public woman Candralekha. The Bhiksu gets her from a Muslim, Ahmad Khan, with the help of his pupils Damodara and Govinda. The descriptions of nature breath a spirit of wisdom and disgust of sensual life.

Ahobilasuri, son of Venkatacarya and Laksmi of Tirumala-ghanagiri (Penugonda) family wrote *Yatirajavijayacampu*.⁵ in

1 Adyar D.C. Vol. II p. 32 (b). N.C.C. Vol. I p. 144.

2 Ms. No. 4599, Telugu Academy Library, Kakinada.

3 Adyar Library pamphlet Series, No. 18, 19, 49.

4 R. 2361 and R. 5224 (b), printed at Vijayanagaram by Sri K. Rangacharya.

5 R. 3551 and D. 12378.

eighteen chapters. He was a disciple of Rajagopalamuni.

The Indrakanti family produced generations of scholars. Narayana, son of Linga and Gauri, of Bahvicasakha belonged to this family. He is the author of *Siddhanjana*.¹ a commentary on the *Naisadhiyacarita* of Sriharsa. He was well-versed in Vyakarana and wrote a work called *Paniniyasarani* on grammar, which is referred to in his commentary. He refers also to Peddibhatta (Mallinatha) and Visvesvarabhatta, commentators on the *Naisadhiyacarita*.²

Konda, son of Narayana is the author of the *Sringararasabharngarabhana*³ which is said to have been enacted during the spring festival of Mallikarjuna, at Srisaila. He is also known to have written another work called *Mahesamanasamahotsava* which is mentioned in this Bhana.

Lingambhatta, the great-grand-son of Konda, is the author of the *Kalindimukundacampu*.⁴ In the introductory portion, while describing his ancestry, he attributes the authorship of the commentary on the *Naisadhiyacarita* to Konubhatta. There is also a commentary on this Campu called *Sahityadarpana*⁵ which is written by the author himself.

The *Kalindimukundacampu* reads like a Telugu Prabandha. The work describes the marriage of Kalindi and Srikrnsa. The woman characters like Kalindi and her maid Visarada are made to speak in Prakrt mutually. The poet calls himself Praudhakavi and employs Bandhas like Srnkhala.

Kanakasabhapati, son of Timmayayanayaka, is the author of a brief commentary on the *Vrttaratnakara* known as *Lalita*.⁶

Kamesvara, son of Gangadhara and Kamamba of Kodamarti family was a pupil of Visvesvara. He lived at Kottalanka in Konasima. He wrote *Arunamodini*,⁷ a commentary on the *Saundaryalahari* of Sankara, at the instance of a ruler Padmanabha, son of Narasimha. His commentary on the *Ramayana-campu* of Bhoja is known as *Vidyullata*.⁸

1 Adyar 142-XXX-I, 17. Incomplete.

2 A.L.B. Vol. 1945, pp. 20-24.

3 R. 2309.

4 D. 12226 and D. 12740.

5 D. 12741-2.

6 Adyar Vol. VI-775.

7 R. 3259.

8 R. 1671 and R. 2646.

Kuppaya of Vogopi family wrote the *Srinivasacampu*¹ celebrating the greatness of Lord Srinivasa of Tirupati.

Krsnakavi of the Tirubhanuri family lived at Gangamapura. He is the author of a Nataka by name *Satyabhama parinaya*² in five Acts.

Aubalarya Krsnadhira or Krsnabudha of the Devarakonda family wrote a minor Alankara work called *Alankarasarrasva*.³ He mentions one Gopaladeva as an ideal Nayaka who was probably his patron. The illustrations, however, are culled from different sources.

Gopalakavi of the Elesvara family was the son of Subbayya and Venkatalaksmi of Kausikagotra. He is the author of the *Yudhisthirasvamedhacampu*⁴ in eleven Asvasas. It describes the performance of the Asvamedha sacrifice by Dharmaraja following the Asvamedhaparva of the *Jaiminibharata*. He salutes to one Adibhaskarakavi at the beginning of the work.

Govinda Jyotirvit, son of Nilakantha belonged to a family of astrologers and lived at Sivapuri on the banks of Godavari. He is the author of a commentary⁵ on the *Sabhyabharana*, an anthology of verses with double meaning in nine chapters by Ramacandra, a grammarian of Attaladesa.

Jivabudha, son of Koneri belonged to Upadrastra family. He wrote *Nalanandanataka*.⁶

Timmayasuri is the author of *Darpana*,⁷ a commentary on the famous prose work *Vasavadatta*.

Tirumalacarya, son of Ramanujacarya lived at Ramatirtha in the East Godavari District. In addition to his commentary on the *Prataparudrayasobhusana*, the *Ratnasana*,⁸ he wrote a commentary on the *Kuvalayananda* also known as *Camatkara-candrika*.⁹

Tiruvenkatadesikavami is the author of a Stotra in Prakrt

1 D. 15802.

2 Adyar XIX-D-54 (No. 66246).

3 R. 5225, R. 3325 and D. 12798. The last two are incomplete.

4 R. 4150.

5 R. 679.

6 Burnell's Cat. 118, 10635, 5285. H.C.S.L., p. 186.

7 D. 12419.

8 R. 1923, R. 1970, R. 3339 and R. 5053.

9 R. 245 (b).

called *Srisailadhisastuti*.¹ The work contains two hundred verses and the Sanskrit translation, *Chaya*, is also given by the author himself. He was the head of the Ayyavarlugari Takkellapadu village near Addanki in Guntur District.

Narasimha, son of Padmanabha and a pupil and fourth brother of Anantacarya of Gautamagotra wrote *Venkatesvara-sataka*² in praise of Lord Venkatesvara of Citrada in the East Godavari District.

Narasimhacarya of Marimganti family was a native of Simhacalam. He wrote the *Sathavairivaibhavadivakara*,³ describing the figures of speech with illustrations in praise of Saint Nammalvar.

Naganathasuri of Kandukuri family is the author of the *Minaksikalyanacampu*⁴ describing the marriage of Minaksi, daughter of Kulasekhara with Lord Siva and the origin of the city of Madura.

Narayana, son of Moksagunda Venkatarya and Krsnamba wrote the *Hariscandracampu*.⁵

Nrsimha, son of Timmajimantrin of Vellamkonda family is the author of a commentary on the Karika portion of the *Kavyaprakasa* called *Rjuvrtti*.⁶ The available portion goes up to the fourth Ullasa.

Nrsimhasuri of Yalaguli family is the author of a poem called *Rukminikalyana*.⁷ He added a commentary also to it by name *Sahityacandrika*.

Nrsimhasuri of Vangipuram family wrote the *Vasanta-bhusanabhana*⁸ describing the love of Vasantasekhara which is said to have been intended to be staged at the festival of Varadaraja of Kanci.

Nrsimhacarya, son of Dasamacarya, is the author of the *Laksanamalika*, a treatise on Alankara and a commentary there on by name *Alankarendusekhara*. He is said to have commented

1 Vide, Andhraracayitalu by M.S. Sastry.

2 R. 2224 (c).

3 H.C.S.L., p. 799, Mys. I-303.

4 D. 12337. Incomplete.

5 R. 6867 Breaks off in the third Vilasa.

6 R. 381 and R. 2854 (b).

7 Adyar, No. XIX-F-9.

8 R. 2616.

upon a musical work called *Santavilasa*¹ of Harisabakavindra and secured his favour. Harisaba is another name of Subrahmanyasudhi, son of Hari and hence called Harisaba. In his commentary on the *Santavilasa*, Nrsimhacarya refers to his own *Janakiparinayacampu* and the *Gitamanjari* of Harisaba.

Padmanabha, son of Kamasastri, wrote the *Tripuravijaya-vyayoga*² describing the conquest of Tripura by Lord Siva. The play contains a description of the spring festival of Lord Somesvara at Kotipalli on the banks of Godavari.

Padmanabha, son of Laksmana and Venkamamba of Hari-kula, is the author of the *Liladarpanabhana*.³ He studied under his elder brother Subrahmanya, who was a scholar and a poet. The play describes the love of Lilasekhara and Lilavati and the first dance performance of Lilavati.

Papayallayasuri, son of Tirumala and Kadambari of Pasuparti family, is the author of *Suvarnacasaka*,⁴ a commentary on the *Krsnakarnamrita* of Lilasuka. He was a pupil of Yajnesa, who performed Vajapeya and Vasudevendra, an ascetic well-versed in the six Sastras. In the introductory portion he remarks that he was not after the fame of Peddibhatta (Mallinatha) and others.⁵ Papayallayasuri suggests alternate interpretations of the words 'Somagiri' and 'Cintamani' occurring in the *Krsnakarnamrita* one of which is as follows :

यद्वा चिन्तामणिरिति श्रीकाकुलेश्वरानुग्रहवशान्निर्मलान्तरङ्गा काचिद्द्वन्द्वितेति वा ।

This makes it probable that there was a tradition that Lilasuka was a native of Andhradesa.⁶

Punyakoti, son of Jogipandita and Timmamma of the Calla

1 D. 12953. Incomplete.

2 D. 12978.

3 Vide, Seshagiri Sastri's Report, Vol. I, pp. 11, 98. H.C.S.L., p. 788.

4 R. 2433.

5 Krishnamacharya is wrong in identifying the two authors. H.C.S.L., p. 704, fn. 10.

6 R. 2310.

7 Printed at Srirangam.

8 पेद्वभट्टादिभिः प्राप्ययशसे प्रार्थना न मे ।

किन्तु कृष्णस्मृतिर्नित्यं भवत्विति मतिर्मम ॥

9 Seshagiri Sastri's Report, Vol. II, p. 58. The contribution of Kerala to Sanskrit Literature by Dr. K. Kunjunni Raja, pp. 32, 33, 49.

family is the author of *Krsnavilasa*,¹ a poem in eleven Sargas. He was a pupil of Timmavajjhula Venkatesvara, son of Daksinamurti, a scholar in various Sastras like Tarka and Vyakarana. The poem purports to describe the exploits of Srikrnsa and it is replete with verbal embellishments.

Peddibhatta of the family of a Mahamahopadhyaya of Elesvara is the compiler of an anthology of Subhasitas called *Suktivardhi*,² in thirteen Satakas. The work is also known as *Peddibhattiya*. The available portion contains six Adhyayas - Adhyayas 5 to 9 and the thirteenth which are named Vairagya-sataka, Danasataka, Rajasataka, Sajjanastaka, Durjanastaka and Dharmastaka. The following kings are referred to in the work: Bhoja, Krsnaraya, Srikanthavibhu, Vema, Vikramarka, Srirangaksitisa and Virarudra.

Basavesvarayajvan, son of Timmabhalla and Accamma is the author of a commentary on the *Caurapancasika*.³

Brahmasuri of Cerukuri family, son of Sarvesvarabhatta and Narasamamba and younger brother of Suryasudhi, is the author of *Uttarakandacampu*⁴ describing the story of the Uttarakanda of the *Ramayana*.

Bhaskara, a pupil of Sivaramamunindra is the author of a poem in twelve Sargas by name *Sivamohinivilasa*.⁵ It describes the love of Siva and Mohini at the time of the churning of the ocean. The author composed Astapadis modelled after those of Jayadeva amidst his composition.

Manjulacarya alias Krsnamurti, son of Suryapandita of Vasisthagotra is the author of a Bhana called *Vallavipalluvollusci*⁶ describing the love of Pallavasekhara and Rasalalatika. The author mentions two brothers of his namely Buccayarya and Venkatapandita.

Mallinatha, son of Bollapinni Nrsimhasuri of Srivatsagotra is the author of *Amarapadaparijata*⁷ which is said to have been

1 R. 6804 and Adyar 47-XXIV-51.2.

2 R. 5594 and D. 12143.

3 R. 1878. This contains the commentary on the second Pancasat only.

4 R. 2322.

5 4286(a) and R. 5636.

6 R. 2592.

7 R. 2349(a), Vide, N.C.C. Vol. I, p. 244.

written after seeing the *Tika* of Subhuti and other commentaries on the *Amarakosa*.

Marabhattaraka, son of Sonthi Krsnabhattaraka and Peramamba wrote the *Rasasudhanidhi*,¹ an Alankara work, at the instance of Hanumanmantrin, son of Yabaji of Tekumalla family. The work is in eight Pravahas and it contains the eulogy of the author's patron.

Muttaji Mantrin, son of Bhanoji and Timmambika of Bharadvaja Gotra belonged to the Pingali family. He wrote the *Sambodayacampru*² and the single manuscript of the work available in the Telugu Academy Library, Kakinada, is mutilated in the beginning and stops abruptly in the second Asvasa while describing the marriage of Srikrnsa and Jambavati. There is also a commentary, *Krsnakutuhala* on the *Campus* in the same manuscript, by Krsnapandita, who is said to have been patronised by a ruler Syamamba.

Rangasayin of Gurazala was the son of Dharmasuri and grandson of Cilakamarti Venkatacarya. He is the author of *Amoda*,³ a commentary on the *Rasamanjari* of Bhanudatta. According to Dr. V. Raghavan the *Srngaramanjari* of Akbar Shah follows this work.⁴

Raghavacarya of Vinjamuri family wrote the *Srngaradi-pakabhana*⁵. It is said to have been intended to be staged on the occasion of the spring festival of Varadaraja at Kanci. The chief character in the *Bhana* is Anangasekhara.

Ramacandra of Pullela family belonged to Kaundinya-gotra. He wrote a poem, *Paulastyaraghaviyā*,⁶ summarising the *Ramayana*.

Ramasuri, son of Krsnagopala of Aitreya-gotra wrote the *Gopalaksetramahatmya*⁷ in thirteen Adhyayas based on the *Bhavisyottarapurana*. Gopalaksetra is the region where modern Bobbili is situated. He is also the author of the *Bhavamanjari*⁸

1 R. 3210.

2 Vide, Sahiti, I-II, pp. 63-66., Ms. No.

3 Printed. R. 802.

4 Introduction to Akbar Shahi *Srngaramanjari*.

5 D. 12702.

6 R. 1700.

7 R. 2975 (a)

8 R. 2975 (b)

comprising witty stanzas in three chapters.

Ramasvamin of Bandlamudi family wrote the *Ramacampu*.¹

Ramesvara of Kandukuri family wrote the *Parvatiparinayacampu*² which is called a Nataka by its author both in the prefatory portion and the colophon of the first Stabaka. The author was a pupil of Kalyapalli Parvatisvara, who was well-versed in four Sastras. The work is available up to the middle of the second Stabaka and it reads like a simple paraphrase of the *Kumarasambhava* of Kalidasa.

Ramasuri of Topori family, son of Visnu wrote the *Linganirnayabhasuna*.³

Laksmana, son of Gangadhara and Gangambika was a native of Sanagara village. He wrote the Yuddhakanda portion of the *Campuramayana*.⁴

Laksmikanta, son of S�misuri of Sandilyagotra is the author of a commentary on the *Dhananjayavijayayayoga* of Kancanacarya. The author says that he consulted a work called *Vasantarajiya* probably the same as that of Kumaragiri. The commentary is known as *Laksmikantiya*⁵ and according to the author it is his third work. We do not know anything of his other two works.

Laksmiñarayananakavi of Mangu family wrote the *Gangavataranacampu*⁶ in four Tarangas, describing the Puranic story of the descent of Ganges. The story goes up to the birth of Bhisma.

Lingayasuri, son of Vangala Kamayabhatta is the author of the *Amarakosapadavivrti*,⁷ a commentary on the *Amarakosa*. It is popularly known as *Lingambhattiya*.⁸ This seems to have been translated into Tamil also. Dr. V. Raghavan Suggests that it is earlier to Mallinatha.⁹

1 H. C. S. L., p. 518.

2 R. 2888.

3 R. 2280 (b).

4 H. C. S. L., p. 506.

5 R. 831.

6 No. 774 Adyar, No. 776 XXIII B. 48.

7 Nos. D. 1697 to 1706. See also N. C. C. Vol. I, p. 24-56.

8 For a list of names of authors and works quoted in the *Lingambhattiya*, see Seshagiri Sastri's Report Vol. II, pp. 33 - 40.

9 N. I. A., vol. II, p. 238 - 9.

Vidagdhacudamani is the author of a metrical compilation of about fifty works on lexicography by name *Pancasannighantusara*.¹ The work is in three chapters the subject matter of which more or less corresponds to that of the three Kandas of *Amarakosa*. Since Telugu meanings are also added to some words the author must have been an Andhra.

Visvanatha of Duvvuri family wrote the *Kaminikamukollasabhana*.² He belonged to the Atreyagotra and was patronised by a ruler named Surya. The beginning portion of the play is available in a fragment of the manuscript R. 1876 of the Government Oriental Manuscripts Library, Madras. The work is not noticed by the Descriptive Catalogue.

Visvantha of Durvadi family was a poet of the court of Vemayamantrin, son of a king Ramacandra. He wrote the *Srngaramanjaribhana*³ describing the Caitra festival of Vallabharaya of Srikantham.

Visvesvara, son of Bhavanisankara and Laksmi of Bharadvajagotra wrote the *Krsnavijayacampu*⁴ describing the conquest of Banasura by Krsna in three Vilasas. The author was a pupil of Ganti Kasipati.

Viresvarasvamin son of Venkatasvamin of Devarakonda family wrote a commentary on the *Laksmisahasra* of Venkata-dhvarin. The commentary is known as *Surabhi*.⁵

Vedantacarya known as Astavadhani Vedantacarya is the author of a poem called *Padminiparinaya*.⁶ The only manuscript of the work in the Adyar Library breaks off in the middle of verse 62 of the twelfth canto.

Venkatakrnsna of Bharadvajagotra wrote the *Vilasabhusanabhana*⁷ where he describes the Kalyanamahotsava of Sita and Rama worshipped at the famous shrine of Bhadracala, incidentally. There is a verse in *Malikabandha* in it which shows that the author was capable of writing Bandhakavita also.

Venkatacalamayya of Parupudi family lived near

1 Adyar, D. C. Vol. VI, Nos. 984987.

2 R. 1876.

3 R. 1876 (a).

4 R. 1604.

5 R. 2210 - 1.

6 Adyar, XXVIII. f. 38.

7 R. 1576 (b).

Muktesvaram in the East Godavari District. He wrote *Gopicandracarita*,¹ a play in seven Acts.

Venkatanarayananadiksita, son of Kamesvara and Laksmi of Godavarti family wrote a treatise on Alankara called *Srngarasara*² in six Ullasas. The fifth chapter deals with the four types of Srngara namely Dharma, Artha, Kama and Moksa Srngaras elaborately. He refers to another work of his called *Srngarasaravali* for details regarding Rupakas and Ksudraprabandhas.

Venkataraghava of Srisaila family is the author of a commentary on the *Srngarakanduka* by name *Sumacapavihara*.³ The *Srngarakanduka* of unknown authorship is a century of erotic verses describing the love sports of Lord Jagannatha at the time of his Rathotsava depicting him as a Jara. The work is divided into two halves namely Purvapancasat and Uttara-pancasat and it is collectively called *Jarapancasat* also. The commentary of Venkataraghava refers to other commentaries on the work and one called *Manmathavilasa*⁴ in particular. Venkataraghava pays his homage to the various deities situated on the holy mountains of the South.

Venkatasuri of Penninta family belonged to the Aramadra-vida community of Andhra Brahmans. He is the author of the *Gauriparinayacampu*.⁵

Venkatacarya son of Saranyapada of Tirupati wrote the *Caturicandrikabhana*.⁶ The play was enacted on the occasion of a festival at Tirupati and there is a description of the love between Caturasekhara and Camatkaramanjari.

Venkatacarya, son of Srisaila Satakratu Tatacarya is the author of the *Kokilasandesa*⁷ in two Asvasas in imitation of *Meghasandesa*. From the colophon of this work we learn that he wrote another work by name *Ramayanakathasara*.

Venkatacarya, son of Nainacarya is the author of *Rukmini-parinayacampu*.⁸ The available portion of the text contains the

1 H. C. S. L., p. 308-i.

2 D. 12958-9.

3 R. 1084 and R. 3026.

4 Fol. 7 (b) of R. 3026.

5 R. 2255.

6 R. 1646 H.C.S.L., p. 705.

7 Tanjore, D.C. Vol. VII, p. 2863 No. 3863.

8 R. 2840 (c).

story up to the return of the Brahman messenger from Krsna. The descriptions and the narrative closely follow the Rukmini-kalyana portion of the Telugu *Bhagavatamu* of Bammerra Potana.

Venkatacarya of Muppirala belonged to the Kaundinya-gotra. He is the author of *Ramayanasarasangraha*¹ which discusses the time of different events in the story of *Ramayana*.

Venkarya of Muddu family is the author of *Sahitisamullasa*² an Alankara work.

Venkatesvara of Yellapantula family is the author of *Daksinamurtinighantu*³ in six Ullasas which is mainly a dictionary of *materia medica*. The Telugu words are given in the margin and their Sanskrit equivalents are given against them in a metrical form.

Sathajitkavi, son of Venkatapandita of Bharadvajagotra is the author of *Srngarasanjivanabhana*⁴ describing the Caitra festival of Santanagopala worshipped at Ellore. He mentions one Venkata Narasimha, his patron and says that his grandfather lived at Kanci.

Sitarama, son of Ramasuri and Krsnamba of Bharadvajagotra belonged to the Tiganara family. He wrote the *Sahityacudamani*,⁵ a treatise on poetics. The available manuscript breaks off amidst the fourth chapter on *Samsrsti* and *Sankara* varieties of Alankaras. The work quotes from the *Prataparudriya* freely and the illustrations are composed by the author himself in praise of Srikrnsa.

Sitarama a disciple of Kandada Venkatacarya wrote *Vrttadarpana*⁶ on Sanskrit prosody in four Adhyayas. He is also said to be the author of *Balabhadracarita*, *Satyavatimahatmya*, *Dharmangadacarita*, *Jagannathamahatmya* and *Kesavaksetramahatmya* in Sanskrit.⁷

Subrahmanyasastri, son of Pulyala Yajnesvarasuri is the author of *Ramayanakathasara*.⁸ The poem contains a thousand verses in a variety of metres each Kanda being composed in one

1 D. 1904-8; R. 3195 (m); R. 4009 (d); and R. 4540.

2 Mysore, 286. H.C.S.L., p. 697.

3 R. 2296 and 2583 (b).

4 H.C.S.L., p. 704, fn. 9.

5 R. 2538

6 R. 2621

7 Mentioned in the *Vrttadarpana*.

8 R. 2216, Incomplete.

metre. A verse in the beginning gives the number of Slokas in each Kanda and the distinct type of metre employed in it.

Subrahmanyasudhi, son of Venkatesa and Venkamamba of Poduri family wrote a commentary on the *Prabodhacandrodaya* called *Praudhaprakasa*.¹

Suryanarayana, son of Pattangi Tirumalabhatta of Maitrayana Gotra is the author of *Sivatattvadipana*², a commentary on the *Sivavedapadastava*³ ascribed to Jaimini. The author lived on the banks of Krishna and he was a disciple of Bhaskaramurti and wrote the commentary at the instance of a Yegin from Srisaila.

Hanumamba⁴ of Vennelakanti family who lived at Nellore was a disciple of Brahmanandasarasvati. She wrote *Brahmanandasarasvatisvamipadukapujana* in praise of her Guru. Her other works are *Sankarabhagavatpadasahasranamavali* and *Dattatreyagitakadamba*.

Haripandita, son of Laksmayamatya and Rangamamba of Mudigonda family is the author of a commentary on the *Ramayana* called *Guruvalmikibhavaprakasika*.⁵

Hayagrivasastri of Puranam family wrote the *Ramayana-mahimadarsah*⁶ discussing important controversial points in the *Ramayana*.

1 D. 12560.

2 R. 1872 and D. 11208.

3 R. 488 (v).

4 Vide, Sanskrit Poetesses by Chaudhuri, part A Introduction p. ix.

5 R. 580; R. 1632; and R. 1926.

6 R. 1796.

CHAPTER NINE

OTHER WRITERS

(C.14TH TO EARLY 20TH CENTURY)

Amrtanandayogin, the author of the *Alankarasangraha*,¹ was a protege of Manmabhupa, son of Bhaktibhupati, at whose instance he wrote the work. It is very difficult to identify this king in Andhra history. One of the suggestions² is that he was the same as Annabhupati, son of Bhaktiraja, mentioned in the Rajahmundry museum plate of about 1416 A.D.³ Bhaktiraja referred to in the inscription lived up to 1366 A.D. and therefore, Amrtanandayogin wrote his work before that date when he was alive.

The *Alankarasangraha* is a treatise on poetics in eleven chapters. The author quotes from a large number of works and many of them are not extant now. The work is of special significance since it deals with two topics which considerably engaged the attention of the Telugu writers on Alankara: the auspiciousness or otherwise of particular letters, syllables, and Ganas and the varieties of minor compositions of the type of panegyrics.

Purusottamasudhi (c. 1425 A.D.), a protege of Cintagunta Nagabhupala, grandson of Maca, the ruler of Gangamapura of about 1400 A.D., wrote the *Kavitavatara*⁴ on Alankarastra. The illustrations are in the praise of his patron. The work has ten Viharas and it treats of the varieties of Catuprabandhas in detail.

Tallapaka Annamacarya (1408–1503 A.D.) was a Nandavarika Brahman of Bharadvajagotra. He lived at Tirupati and was a great devotee of Lord Venkatesvara. He composed devotional songs in Telugu and Sanskrit and wrote a work called

1 Adyar Library Series No. 70, 1949. Sri Venkateswara Oriental Series No. 19.

2 Vide Dr. C. Kunhan Raja's introduction to the Adyar Edition.

3 E. I. Vol. XXVI. No. 2, pp. 14-49 Ed. by N. Venkataramanayya.

4 R. 2226 Tanjore, No. 5150.

*Padalaksana*¹ on music. That he wrote *Padalaksana* is known from the *Sankirtanalaksana* of his grand-son Cina Tirumalayya. His son is said to have commented upon it.

Potabhatta (C. 1466 A.D.), son of Singanarya and Singamamba of Vadhulagotra belonged to a place called Kakumanipuri. One Mukkantiksonipati is said to have been ruling there at that time. He compiled the *Prasangaratnavali*,² an anthology in the year 1466 A.D. Verses on different topics are culled from a vast literature and they are arranged in seventy-two *Paddhatis*. There are also certain references to contemporary kings and poets in this work. The *Prasangaratnavalisangraha*³ is an abridgement of the above work of Pota.

Abhinavakalidasa (C. 1465 A.D.) of Vellala family is the author of the *Bhagavatacampu*⁴. He was a pupil of Akkayasuri and his real name was Umamahesvara. Kavikunjara, a disciple of Abhinavakalidasa says that Abhinavakalidasa put an end to the machinations of Durjaya, the court poet of Rajasekhara, a king of Vijayanagar⁵. It is probable that Rajasekhara, son of Praudhadevaraya III (1446-1465 A.D.) is the king referred to here.

This Umamahesvara is known to have written the following works on Advaitavedanta also⁶. *Advaitakamadhenu*, *Tattvacandrika* or *Nirgunabrahmamimamsa*, *Paniniyavadanaksatramala*, *Virodhavarudhini*, *Vedantasiddhantasara*, *Santanadipika*.

The *Bhagavatacampu*, in six Stabakas deals with the main incidents of Sriksna's life, purporting to teach devotion to the Lord. The author blames poets like Magha who under the pretext of praising the Lord introduced descriptions of love-making in their works.

Akkayasuri, son of Venkataraya and brother of Paksadhara Yellayarya belonged to the Moksagundam family. He was a pupil of his brother Yellayarya. Vellala Umamahesvara alias Abhinavakalidasa was his pupil. Akkayasuri commented upon

1 Vide N.C.C. Vol. I, p. 73-4.

2 D. 12068-12078 and Adyar 28-J-30.

3 R. 2630 and there is also a manuscript in Arsha Library, Visakhapatnam.

4 Printed. Gopal Narayan co. Bombay, 1929.

5 Vide *Rajasekhharacarita* of Kavikunjara, D. 12206.

6 N.C.C. Vol. II, p. and also N.C.C. Vol. I, p. 223.

the *Bhagavata-campu* of his pupil and the commentary is known as *Ratnavali*.¹

Kavikunjara, a disciple of Abhinavakalidasa, is the author of *Rajasekharacarita* or *Sabharajanaprabandha*,² describing the court of Rajasekhara a king of Vijayanagar.

Varanasi Dharmasudhi,³ son of Parvatanathasuri and Yellamamba was born in a family of scholars. He was a Velanati Brahman of Haritagotra. The family acquired the name of Varanasi since the ancestors lived there for a long time. Dharmasudhi is said to have lived in a village called Pedapullinarru on the banks of Krishna.⁴ Some others believe that he was a resident of Kathevera near Tenali in the Guntur District.⁵

Dharmasudhi was a scholar in Nyaya and Vedanta. He was a devotee of Rama and became a Sannyasin in his latter life with the name Ramananda or Govindananda Sarasvasvati. Then he wrote the *Ratnaprabha*,⁶ a gloss on the *Brahmasutrabhasya* of Sankara.

His *Sahityaratnakara*⁷ is a treatise on Alankara on the model of the *Prataparudriya* of Vidyanatha, with the difference that Dharmasuri wrote all the illustrations in praise of Lord Srirama. He blames authors like Vidyanatha, who devoted their works to the praise of a king, for mercenary ends. The work deals with the entire field of poetics including dramaturgy, in ten chapters.

Three commentaries on it are known. The *Mandara* by Malladi Laksmanasuri,⁸ the *Nauka* by Madhusudanamisra of Utkaladesa,⁹ and the commentary by Venkatesa also called *Nauka*.¹⁰

1 N.C.C. Vol. I, p. 7. Ptd. Vavilla Press, Madras, 1874.

2 D. 12206.

3 Dharmasudhi His date and works by E. V. V. Raghavacharya, N.I.A. Vol. 11, 428-441.

4 Introduction to *Narakasuravijayavyayoga*, by D.G. Padhye, Sanskrit Academy, Hyderabad, 1961.

5 E.V.V. Raghavacharya, op. cit.

6 Ptd. Bombay and at other places.

7 Madras, 1871. (Telugu) Barua in Nagari, 1901.

8 Ptd. Madras.

9 Barua, 1901

10 R. 444; R. 814; D. 12974-5.

The *Narakasuravijayayayoga*¹ of Dharamasudhi describes the well-known story of the fight between Srikrsha and Naraka-sura. This is also quoted in the above Alankara work. From other citations in the *Sahityaratnakara* we come to know about five other works of the author. The *Balabharata*, is a poem probably on the model of the *Balabharata* of Agastya. This is referred to in both of his works described before.² The *Kamsavadha*³ from which he quotes three verses in the *Sahityaratnakara* is also a small play like the *Narakasuravijayayayoga*. The *Suryasataka*⁴ is a Stotra in praise of sun god, in imitation of its name sake by Mayura. A verse is quoted from this work in the *Sahityaratnakara* to illustrate the Astadalapadmabandha. The *Krsnastuti*⁵ is a hymn to the river Krishna. The *Hamsasandesa*⁶ is a Sandesakavya in Prakrt.

Isvarappa, son of Ramesvara and Laccama of Candra-bhatta family wrote the *Parvatiparinayacampu*⁷ in five chapters. The work closely follows the *Kumarasanibhava* with minor changes in the narrative. According to Dr. B. Ramaraju the work was written in the 16th century.⁸

Laksmanasomayajin, son of Oruganti Sankarasomayajin wrote a poem called *Sitaramavihara*,⁹ in twelve Sargas. There is a detailed description of Kasi in the beginning. Two commentaries on this are known – the *Candrika*¹⁰ by Tatsat Vidyanatha and *Tattvaprasika*¹¹ by Avasatthi Bhagiratha. Both these commentaries belonged to the 18th century. Hence it is probable that the work was written in the 17th century. From the concluding verses of the II and VI Sargas we know of another five works of the author, namely – *Kaiyatavivarana*, on

1 Hyderabad, 1961.

2 *Narakasuravijayayayoga*, v. 15., *Sahityaratnakara*, Tel. edn.

3 *Sahityaratnakara*, Tel. edn. p. 233.

4 *Sahityaratnakara*. Tel. edn. p. 149.

5 p. 142, of the same edn. The description of this work as a hymn to Lord Krsna, in the introduction to *Narakasuravijayayayoga*, by Padhye is, however, incorrect.

6 p. 346 of the Telugu edn.

7 No. 576, Andhra Sahitya Parishad, Kakinada.

8 Dr. B. Ramaraju, *Sahiti* Vol. I, No. pp. 85-89.

9 *Sitaramavihara*, I.O.C. Nos. S. 3918 and 1919.

10 I.O.L. MSS. and O.M.L. Manuscripts.

11 Sanskrit Academy Library, Hyderabad.

grammar; *Gitarama*, probably a work like *Gitagovinda*; *Camatkara-lahari*; *Gitamahesvara*, similar to *Gitarama* and *Sangitalaksana*.

Kalahastikavi translated the *Vasucaritraparbandha* of Ramarajabhusana into Sanskrit. He belonged to the Ravuri family of Velanati Brahmans of Kaundinyagotra. He was a pupil of Appayyadiksita and a devotee of Kamaksi of Kanci. Our author might have lived about 1600 A.D. The *Vasucaritracampu*¹ is in six Asvasas and describes the story of the marriage of Girika the daughter of Suktimali and Kolahala with Vasuraja. Kalahastikavi is also the author of *Bhedadhikkaravivrti*,² a commentary on the *Bhedadhikara* of Nrsimha-sramin.

Dr. V. Raghavan brought to light a work called *Srngaramanjari*³ ascribed to a Muslim divine of Gulbarga who belonged to the family of teachers of Nawabs of Golconda. The Nawabs of Golconda are well-known as patrons of Telugu and Sanskrit literatures. The Sanskrit text describes itself as a translation of a Telugu work which however remains to be discovered. The *Srngaramanjari*, apart from its interesting ascription to a Muslim author, is inherently a valuable contribution to the subject of Nayakas and Nayikas as dealt with in works like *Rasamanjari*. It criticises the *Rasamanjari* in several places and quotes with approval, the views of Guruzala Ranga-sayin, author of a commentary called *Amoda* on the *Rasamanjari*. The work may be assigned the third quarter of the 17th century.

Virupaksayajvan, son of Ramacandradhvaren of Maudgalagotra of Cangama village wrote a work on prosody called *Nrsimhavrttamala*⁴ with six hundred illustrative verses in praise of Lord Nrsimha. He is also the author of a commentary on the *Candraloka* called *Saradasarvari*.⁵ He was later than 1676 A.D.

Ayyavarusastri, a court poet of Anandaraya Desai of Kandavolu (Kurnool) wrote the *Sabharanjana*⁶, a one-Act play.

1 Printed. Hyderabad. Ed. Dr. B. Ramaraju. Tanjore 4146-7.

2 Vide p. xviii, A. guide etc. by P.P.S. Sastri.

3 Archaeological Department of Hyderabad, 1955.

4 Adyar D.C. Vol. VI, p. 747.

5 Tanjore, 5222.

6 No. 2392, The Telugu Academy Library, Kakinada.

Kandavolu was under the rule of Sivaji at the time and therefore our author belonged to the latter half of the 17th century. The drama depicts the events that occurred in one day while Rasikavatamsa, a king of Indiramandira and his friend Hitakavi, the son of his minister, go out for a stroll in the garden. Probably, the patron and the poet are the king and the minister's son in the play and the imaginary Indiramandira is Kandavolu itself.¹

Somesvara, son of Vinjamuri Krsnasuri of Gautamagotra was a pupil of Govinda. He wrote a Slesakavya in fifteen Sargas namely *Raghavayadaviya*,² describing the two stories of Rama and Krsna. There is also a commentary on it by an unknown author. The author belonged to the 18th century.

Oruganti Ramamatya wrote the *Sivodaharana*,³ a Uda-harana type of kavya. He belonged to the Anantapur District and lived about 1750 A.D.

Santaluri Krsnasuri, son of Gopalacarya lived at Tanuku, in the West Godavari District, about 1770 A.D. He wrote a treatise called *Sahityakalpalatika*⁴ explaining certain grammatical peculiarities in literary productions. The work is divided into five chapters called Stabakas and the fifth chapter called Amaramandana⁵ is an answer to the criticism of *Amarakosa* in the *Amarakhandana* of one Sriharsa who is different from his famous namesake.

Krsnasuri is also the author of *Hayagrivastava*, mentioned in the third chapter of the *Sahityakalpalatika*, *Stripunarvivaha-karananirasan*,⁶ *Nadinirnaya*⁷ on medicine and *Alankaramimamsa*.⁸ The last work available up to a portion of the second chapter, support the ancient critics against the moderns like Jagannatha.

In bringing to light the work of the above Krsnasuri,

1 Vide Dr. B. Ramaraju, *Sahiti*, Vol. I, pp.

2 Ptd. Kakinada. R. 1859, R. 1874(b), R. 3710 (a).

3 No. 4478. Telugu Academy Library, Kakinada. The History of Uda-harana literature by N. Venkataraao.

4 R. 2604 (a); R. 5610 (b).

5 Dr. V. Raghavan, Poona, 1949.

6 R. 2604.

7 R. 2495.

8 R. 2700.

Dr. V. Raghavan has brought to light a whole family of later lexicographers of Andhra country who seem to have contributed a variety of works on this branch. In the introduction to the *Amaramandana*, forming part of the *Sahityakalpalatika* of Krsnasuri, he has shown seven generations of these writers together with their pupils and the numerous works and commentaries which they wrote.

Divakarabhatta is the author of *Sahityadarpana* and *Sarvarthasikhamanikosaratna*.

His friend Hamvirapandita is the author of *Sahityasararnava*, *Sabdasarthamanjusa* with a commentary *Dhauka* by Murarimisra, *Paryayapadamanjari* and *Paninisutramahabhasya*.

Sujana and Sudarsana were pupils of Divakarabhatta. The former wrote *Sabdalingarthacandrika*, *Sabdacitramimamsa*, *Sadbhasyacintamani* and *Nanarthapadapetika*. The latter wrote a work called *Manjari* which is probably a commentary on the *Prayogaparijata* of Madhavacarya.

Kesaribhatta, son of Sujana, is the author of a lexicon. His son Kallola is the author of a commentary *Drstantasiddhanjana* on his grandfather's *Sabdalingarthacandrika*. His son Mukundanarayana wrote *Visesapadadarpana* and *Rajaniti-gunarnava*.

His son and pupil Cakora is the author of a commentary *Sarat* on his grand father's *Drstantasiddhanjana*.

In the pupil's line, Parvatavardhana, pupil of Sujana, is the author of *Vidvaddalankara*, *Sabdanusasana*, and a *Kavya Balarayana*. His pupil Govinda is the author of *Sabdarnava*, *Sarvarthadarpana* and *Utpalamaladipika*. His pupil Vajramala wrote *Nanarthasikhamanjari* which was commented upon by a Narayana. His pupil Vajrakhadga is the author of *Vidyanmukhamandana* and *Sabdaratna*.

Sriharsa, author of *Amarakhandana*¹ criticised in the *Amaramandana* is the author of a *Naisadhakavya* also. His father wrote *Sabdacintamani*.

Manuscripts of several of these out of the way lexicons are found in the Madras Government Oriental Manuscripts Library, Adyar Library and the Arsha Library, Visakhapatnam (now Dr. V. S. Krishna Memorial Library, Andhra University).

1 D. 1594 ptd. Dr. T. R. Chintamani, J. O. R. Vol. V, pp. 16-26.

They are worth further study and analysis from the point of view of lexicography.

Laksmanakavi, son of Krsnakavi of Kaundinyagotra, is the author of *Hanumadramayana*¹ a resume of the *Ramayana* story in one Sarga of 118 stanzas. The author belonged to a family of Mandalavemula and since his time the family came to be called Dittakavi in recognition of his poetic talents. Dittakavi in Telugu means an expert poet. The author employs the Manjubhasini metre in 115 verses with alliteration throughout. There is a commentary of unknown authorship and it is not up to the mark.²

Vellala Ramacandra, son of Candrasekhara, is the author of the *Sarasakavikulanandabhana*.³ His father is said to be a poet in six languages and a scholar in six Tantras. The play was intended to be staged on the occasion of the spring festival of Candrasekhara of Sripura. It describes how Bhujangasekhara attains the hand of Kamalata, the youngest daughter of minister Kalanidhi and student of music under Aniruddhopadhyaya. The work was probably written in the 18th century.

Ramacandra is also the author of the *Srikrsnavijaya-yyayoga*⁴ written at the autumn festival of the deity at Srinagara to please a king called Devaraja, son of Viraraja. The play describes the story of Rukminikalyana, the marriage of Rukmini and Srikrsna.

Sesacarya of Ghatte family was the son of Ramanuja of Vadhulagotra. He flourished at the beginning of the 19th century. He belonged to a family of logicians and poets that lived in Mancalagadda, and wrote *Prapannasapindikarananirasa*.⁵

Mallanaradhy, son of Sarabhanaradhy of Caganti family wrote the allegorical play *Sivalingasuryodaya*.⁶ He was probably a protege of Basavesvara, son of Mallikarjuna of Kandukuri family. The exploits Basavesvara are also described

1 No. 1567. Telugu Academy Library, Kakinada.

2 Ibid. See Sahiti, I-6, pp. 67-73.

3 Printed...Mysore, 1894.

4 I. O. C. p. 1239, No. 7437.

5 D. 12548, H. C. S. L., p. 682.

6 R. 2282.

in the prefatory portion. It is strange to notice that the author introduces one Ekaksara verse along with its commentary in the midst of the play.¹

Kalya Laksminrsimha, son of Ahobalasudhi of Kausikagotra is the author of *Kavikaumudi*,² *Janakajananda* and *Visvadesikavijaya*. His father wrote *Sahityamakaranda* and *Alankaracintamani*. His great grandfather, Narasimha, was a grammarian and wrote *Prakriyakalpavalli*. Laksminrsimha, the poet was a devotee of Laksminrsimha on the Ahobala hills in the Kurnool District and lived in the 18th century.³

The *Kavikaumudi* is a Laghukavya in two chapters and it belongs to the class of Anyoktis. The *Janakajanandini*⁴ is a play in five Acts and it is said to have been enacted in the court of Abhirama, at the spring festival of Lord Laksminrsimha of Ahobala. The king is described as a patron of arts who gave away a portion of his kingdom to two artists. The *Visvadesikavijaya*⁵ is a panegyric of Sankaracarya in 116 stanzas.

Tata Suryanarayanasastri wrote *Nanartharatnavali*,⁶ a lexicographical work in three Kandas. He belonged to the 18th century.

Siddharama of Kalipatnam family, a pupil of Kasinatha Viraradhy, wrote the *Mallikarjunastavodaharana*.⁷ There is also a hymn to Lord Siva embedded in it, called *Gurumanimala*. Kasinatha was the fifth ancestor of Kasinathuni Nagesvara Rao the late editor of *Andhrapatrika* in Madras and therefore, our author belonged to the 18th century.

Avanca Ramacandra, son of Kondopandita and Gangambika, belongs to the Sandilyagotra. He lived at a village called

1 R. 2282, folio 13.

2 Vide Dr. K. Krishnamoorthy, Journal of the Karnataka University, Humanities Vol. IX, Dharwar, 1965, p. 2. Text is also given here.

3 Ibid.

4 Mysore, 2780-a-78 pa. proceedings of A. O. C. Se. XIII, 1961, by Prof. Haryappa, Mysore.

5 Mysore, c. 743, a-8 pa.

6 D. 11749.

7 Vide *Andhrapatrika*, Nandana, Annual Number, p. 9. See also, *Udahaaranavanmayamu*, *parisistamu* by Sri N Venkataraao.

Kanjaluru. He is the author of the commentaries *Sahryadanandini*,¹ on the *Subhasitas* of *Bhartrhari*, *Bhagavadbhaktirasyayana*,² on the *Krsnakarnamrta* and *Sahityamanjusika* on the *Ramayanacampu*.³ According to Krishnamachariar he belonged to the family of Padmaraja. He is known to have lived up to 1900 A.D.⁴

Mamidi Venkatarya, son of Venkata and Vijayalaksmi was the chief among the Pandits of Fort St. George. He compiled a dictionary called *Sabdarithakalpataru*.⁵ in thirty-five Kandas, distributed into three parts. (c. 1821 A.D.).

Ghattepalli Kumarasvami Sastri, son of Ramalingarya and Sankarambika lived at Warangal about 1828 A.D. He translated the *Cennabasavapurana* into Sanskrit.⁶

Vedam Pattabhiramasastri (1760-1820 A.D.) was a Puduri Dravida Brahman of Viruru in Atmakuru Taluka, Nellore District. He worked in the School of Fort St. George as a Pandit of Sanskrit and Telugu. Mr. Ellis, the scholar of Dravidian Linguistics got some passages of *Kural* translated into Sanskrit by him and gave an English translation himself.⁷

Vidyanatha Dantu Subbavadhani is the author of a devotional lyric of eight verses describing the life of a devotee as that of a bee called *Rolambastaka*.⁸

Anantaramapandita was the fifth descendent of Parasurama-pantulu Lingamurti the author of *Sitaramanjaneyasamvada*, a well-known Vedanta work in Telugu of 18th century. The family belonged to Mattavada near Warangal. Anantarama was the son of Ramakrsna Somayaji and Varambika and he is the author of *Sitavijayacampu*⁹ narrating the story of *Satakantharamayana* on the basis of *Vasishtharamayana*.

1 D. 12101-3.

2 Vide C.K.S.L., p. 50 by Dr. K. K. Raja.

3 Ptd. Vavilla Press, Madras. Also D. 12285 and R.

4 H.C.S.L., p. 521 fn. 8.

5 D. 1767-1772.

6 Printed. Warangal. Vide *Samskratakavijivitamu* by Malladi Suryanarayana Sastri, 1950. pp., 946-7.

7 Vide Appendix I History of Telugu Linguistics, by N. Venkata Rao, which is an introduction to the dissertation. See *Tirukkural* Ellis's commentary, pp. 284-296 Ed. by Prof. Sethu Pillai, Madras University.

8 Andhra Sahitya Parishad Patrika, Vol. XXVI, No. 5., pp. 208-9.

9 Vide Sahiti, Vol. I-iii, pp. 13-17 by Dr. B. Ramaraju. The Manuscript is in the Andhra Sahitya Parishad Library, Kakinada.

Venkatakavisarvabhauma, son of Jogibhatta and Parvati, wrote the *Prapancadarpana*¹ an encyclopaedic work divided into four parts namely Dharmakhanda, Arthakhanda, Kamakhanda and Moksakhanda. Numerous works are quoted here but their authenticity is doubtful. He says that he was honoured by Vatsavayi king and Narayanagajapati of Pusapati family. So he flourished in the early 19th century.

Mulugu Papayaradhy (1778-1852 A.D.)² alias Sangamesvarasastri was the son of Viranaradhy and Akkamba. He lived at Amaravati in Guntur District. He is known to have written more than a hundred works, among which the following Sanskrit works may be mentioned. *Kalyanacampu*, *Ekadasivratacampu* and *Aryasatasivastotra*. He was patronised by Vasireddi Venkatadrinayudu (c. 1756-1816 A.D.) and his adopted son Jagannatharaya of Amaravati.

Aksintala Subbasastri (1807-1871 A.D.) son of Singarasastri of Kasyapagotra belonged to Ayyavarupalle in the Jataprolu area. His *Bhasyaratnamala*³ gives a gist of Sankara's commentary on the *Brahmasutras* in Arya metre.

Sivasankara Sastri (1833-1917 A.D.)⁴ son of Kasturi Somaraju of Vadhulagotra lived in the East-Godavari District. He worked as a Pandit, Arts College, Rajahmundry. His works are *Sivanandalahari*, *Sivapadastuti*, *Stotrakadamba*, *Dvadasamanjari*, *Samudrastaka*, *Sulapanisataka* and *Nrsimhastotra*.

Korada Ramacandra (1816-1900 A.D.) son of Laksmanasastri and Subbamma was a pupil of Sistu Krsnamurti Sastri. He worked as a Pandit in the Noble College, Machilipatnam and wrote several works in Sanskrit and Telugu. The Sanskrit works are: *Srngarasudharnavabhana*, *Devivijayacampu*, *Kumaro-dayacampu*—incomplete, *Ghanavrtta* a sequel to the *Meghasan-desa*, *Upamavali*, *Kamanandabhana*, *Ramacandravijayavyayoga*, *Tripuravijayadima*, *Mrtyunjayavijayakavya*, *Srngaramanjari*, *Man-jarisaurbha*, *Krsnodayakavya*, *Kandarpadarpa*, *Vairagyavardhani*,

1 R. 2838; H.C.S.L., p. 409. Kuppuswami Sastri's Report (1916-19), page 36.

2 H.C.S.L., p. 519.

3 Vide Andhraracayitalu by M. S. Sastri.

4 H.C.S.L., p. 332.

5 The first five works and the last are available in print.

Dhisudha on grammar, *Pumarthasevadhikavya*, *Amrtanandiya* – a commentary on *Kavikanthapasa* ascribed to Kalidasa, A commentary on the *Alankarasangraha* of Amrtanandayogin, *Ramacandriya* – a prose work, *Svodayakavya* an autobiography and *Balacandrodaya*.

Addepalli Krsnasastri (1846–1907 A.D.)¹ son of Sivavadhani lived at Tekupalli in Krishna District. He wrote *Ekaslokavyakha*, giving 108 meanings to a single Sloka in *Ramayana*, a commentary on the *Alankaramuktavali* and *Tarkanirritatarangini*.

Ramasvamisastri² of Gundu family belonged to the Agasthyagotra and lived at Velangi near Kakinada. He is the author of the *Sitacampu* and a play called *Usaparinaya*. He lived up to 1918 A.D.

Anantacarya of Asuri family is the author of the *Campuraghava*³ which was composed in 1868 A.D. There is also a commentary on it by Asuri Venkatanarasimhacarya.

Bommakanti Nrsimhasastri (1856–1934 A.D.)⁴ son of Perusastri and Subhadramma of Haritasagotra lived at Ryali in the East Godavari District. He wrote *Tilakasahasra*, *Manimanjari-vislatha* a critique of Madhva, *Kalpavallika* a commentary on *Ramayana* and *Taravali* in praise of Queen Victoria.

Kapisthalam Rangacarya (1856–1918 A.D.)⁵ wrote *Alankarasangraha*, *Subhasitasataka*, *Srngaranayikatilaka*, *Padukasahasravatara*, *Kathasangraha*, *Godacurnika*, *Rahasyatrayasararatnvali*, and *Sanmatikalpalata*.

Vattipalli Narakanthirava,⁶ son of Sambasiva and Venkatalaksmi belonged to Kasyapagotra. He worked as professor of Sanskrit at Tirupati about 1900 A.D. He is the author of a metrical summary of Subandhu's *Vasavadatta* in 296 Arya verses called *Vasavadattakathasara*.⁷ He is also known to have written several other works like Stotras on Srivenkatesvara and Jnana-prasunambika.⁸

1 See Andhraracayitalu.

2 H.C.S.L., p. 518.

3 H.C.S.L., p. 517 Ptd. Vijayavada.

4 Telugu Encyclopaedia, Vol. III, p. 945.

5 H.C.S.L. p. 485.

6 H.C.S.L., p. 473. Vide A.L.B. Vol. VIII, pp. 153-4. Ms. notes by Sri H. G. Narahari.

7 Adyar.

8 Andhra Prabha, Daily Sunday Special of 25-7-65.

Nisthala Upamaka Venkatesvara, son of Visvanatha and Kamamba lived near Vijayanagaram in the 19th century. His *Ramayanasangraha*¹ in thirty cantos is written in 1866 A.D. He is said to have arranged the letters of the verses in such a way that four more poems can be had by the combination of particular letters therein, and hence it is called *Catuscitragarbha*. The four works are *Gaurivivaha*, *Srirangadiksetramahatmya*, *Bhagavadavataracaritra* and *Draupadikalyana*. The combination of the first letters in the Balakanda makes *Ramakavaca*.²

Vemuri Ramasastri (b. 1870 A.D.)³ of Haritagoatra lived at Juvviguunta in Nellore District. He wrote *Avadhanavidhana*⁴ *Gurukalpa*, *Nutanodaya*, *Graiveyakabandhana*, *Dhilliprabha*. He visited different courts and was a Satavadhani.

Malladi Ramakrsnacayamulu (1865-1941 A.D.)⁵ of Goramta in Guntur District was born to Raghavayya and Accamma. He was the chief Pandit of Puspagiri and Virupaksa Pithas and wrote *Balabodhini*, *Bhramabhanjani* and *Mahabharatakathatattvavijnana*.

Bellamkonda Ramarayakavi (1875-1914 A.D.)⁶ son of Mohanaraya and Hanumayamma of Pamidipadu in Guntur District belonged to the Bharadvajagotra. He was a prolific writer and wrote 143 works: *Saradratri* - a commentary on the *Siddhantakaumudi*, *Vedantamuktavali*, *Sankarabhasyavimarsa*, *Siddhantasindhu*, sixty-eight Stotras, *Samudramathanacampu*, *Anargharaghavavyakhya*, *Campubhagavatavyakhya* and a musical work called *Krsnalilatarangini*, an imitation of its namesake by Narayananirtha.

Vinjamuri Viraraghavacarya (1855-1920 A.D.)⁷ of Donta-varam near Tanuku wrote *Ramanujaslokatrayi*, *Manasasandesa*, *Hanumatsandesa*, *Panakanarasimhastotra*, *Raghuviragadyavyakhya*, *Catuslokavyakhya* and *Sringaradipakabhana*.⁸

1 R. 3375 (a), (b), (c), (d), (e), (f).

2 Vide T.C. Vol. IV, pp. 5031-37.

3 H.C.S.L. p., 684.

4 H.C.S.L., p. 42.

5 M. Markandeya Sarma, Bharati, 1928, p. 159, and Introduction to the *Balabhadragavatavyakhya* (ptd.).

6 H.C.S.L., p. 333, 769.

7 R. 12706.

Vikkirala Sesacarya¹ of Kalahasti who was a Pandit in the C. S. Mission College, Vellore wrote the *Madanavijayabhanā*.

Varadacarya² of Srivatsagotra of Tanepalli near Tirupati wrote *Kārnabhaskarasamvada*. He is also said to have translated a work of Tagore, into Sanskrit.

Allamraju Somakavi³ of Chebrolu near Pithapuram wrote *Catudhara*, *Camasakarasarani* and *Adityakarnamṛta*.

Ghadiyaram Bhāskara of Venkatagiri wrote *Sivastapadi*⁴ in Sanskrit about 1773 A.D.

Suri Ramasastri of Kota, Nellore District of about 1843 A.D. wrote the *Madhaviya*,⁵ a poem on Kṛṣṇa.

Voruganti Sesagirirao of Nellore wrote *Sangraharamayana*⁶ in Sanskrit. He too flourished in the 19th century.

Kodandarama of Kotikampudi family probably lived at Bobbili in the latter half of the 19th century. He is the author of the *Suryastaka*.⁷

Nagampudi Kuppuswamayya (1865-1941 A.D.) a Dravida Brahman of Samasakha wrote the *Stavaratnavali*.

Kavyakantha Ganapatisastri (1878-1936 A.D.)⁸ of Ayyalasomayajula family, son of Narasimhasastri and Narasamamba was a disciple of Ramanamaharsi of Tiruvannamalai. He wrote several works in Sanskrit of which *Umasahasram*, *Ramanagita*, *Mahabharatavimarsa*, *Pandavadhartarastrasamvada*, *Bhrngaduta*, *Sukanyadarsasamvada*,⁹ may be mentioned.

Kapisthalam Kṛṣṇamācarya (1883-1933 A.D.)¹⁰ son of Rangacarya of Tirupati wrote *Vilapatarangini*, *Rasarnavatarangini* and *Mandaravati*.

Cellapilla Venkatasastri and Divakarla Tirupatisastri known as Tirupati Venkatakavulu, the famous Telugu poets,

1 R.C.S.L., p. 704. The Bhana is also printed in Madras.

2 H.C.S.L., p. 308 (a).

3 H.C.S.L., p. 308 (a).

4 Vide Manual of Nellore District, Compiled and edited by A.C. Boswell, M.C.S., Madras, 1873. p. 700.

5 Ibid.

6 p. 701, op. cit.

7 R. 3326.

8 Vide Sri Kavyakanthaganapati Jivitacarita, by Gunturu Lakshmi-kantam.

9 J.T.S.M.L., Vol. VIII, No. 2 and 3.

10 H.C.S.L., p. 484, 493.

wrote the following works in Sanskrit.¹ *Kalisahara*, *Dhatu-ratnakara*, *Sringarasrngatakastaka*, *Sukarambhassamvada*, *Ganesa-sataka*, *Mulasthanesvarasataka*.

Medepalli Venkataramanacaryulu (b. 1862 A.D.)² was a Sanskrit professor in the Maharajah's College, Vijayanagaram. He translated Lamb's Tales from Shakespeare and *Vakulabharana* into Sanskrit.

Manavalli Gangadharasastri (1854-1914 A.D.)³ son of Nrsimha was an Andhra Brahman of Yasaratla near Bangalore. He was a professor in Sanskrit at Varanasi about 1879 A.D. and was conferred the title of Mahamahopadhyaya. He is the author of *Kavyatmasamsodhana*. He is also said to have written a gloss on the *Rasagangadhar*.

Sanskrit language is still a medium of communication of thought and emotion to a considerable section of the people in Andhradesa. The Pandits can only appreciate ideas that are clothed in Sanskrit. Old and modern themes have been dealt with in Sanskrit generally in the old and familiar literary forms viz., Rupakas, Kavyas, Stotras and so on. The traditional scholars of the Sastras hold discussions on their subjects in Sanskrit and even write commentaries and explanatory notes on the classics of Vedanta, Vyakarana, Nyaya etc. There are also certain writers who attempted modern themes and new literary forms keeping pace with the times.⁴ In this manner Sanskrit found a strong hold in Andhra from remote past till the present times.

1 Sri Divakarla Brahmanandam, Rajahmundry has them with him.

2 Both the works are printed in Madras.

3 H.C.S.L., p. 486.

4 For a detailed account of the Modern Sanskrit literature reference may be made to Dr. V. Raghavan's article in *Contemporary Indian literatures*, Sahitya Akademi, M. Krishnamachariar also gives several of these writers in his *Classical Sanskrit literature*.

CHAPTER TEN

ANDHRAS OUTSIDE ANDHRA

The Telugu Nayak kingdoms of Tanjore, Vellore, Ginjee, Madura and Penukonda, which were originally Vijayanagar provinces and later became independent kingdoms, played an important role in extending patronage to Sanskrit learning and literature. The rulers of these kingdoms followed the example of the Vijayanagar emperors and as a result they became the centres of intense literary activity during the seventeenth century. Several authors from different parts of the country flocked to their courts and among them were Andhra scholars and poets also. These kingdoms, barring Penukonda, are situated in the remote South amidst the Tamil country, and all of them became centres of cultivation of Telugu literature as well and some of these Andhras that domiciled in the Tamil country have also contributed their mite to the development of Sanskrit literature there. Here is an account of the patronage of Sanskrit learning by the Telugu Nayak rulers and also the contributions of the rulers and the Andhra scholars who flourished under them, to Sanskrit literature.

Acyutappa and Raghunatha of Tanjore were great patrons of Sanskrit learning. Govindadiksita, a Hoyasala Karnata Brahman was the prime minister of these rulers. He acted as their friend, philosopher and guide, and was responsible for the extensive cultivation of literature and fine-arts and other scholarly pursuits of those times. He was himself a scholar in Mimamsa and was proficient in music. He is the real author of the *Sangitasudha*,¹ which is ascribed to Raghunathanayaka by Govindadiksita himself. The introductory portion of *Sangitasudha* contains a detailed description of the Nayak kings of Tanjore.

Govindadiksita's son Yajnanarayana and Venkatesvara, both scholars of eminence, were also patronised by Raghunathanayaka and his son Vijayaraghava. Yajnanarayana, the first

¹ Later Sangita Literature by Dr. V. Raghavan, Bulletin of the Sangita Natak Akademi, New Delhi, Vol. 17, p. 18.

son studied under his father and mastered different *Sastras*. He was also a poet and wrote *Sahityaratnakara* or *Raghunathabhupavijaya*,¹ *Raghunathavilasa*,² and *Alankararatnakara*.³ The *Sahityaratnakara* is a Mahakavya in sixteen cantos describing the life of Raghunathanayaka. The *Raghunathavilasa* is a play portraying the good deeds of Raghunatha and the *Alankara-ratnakara* is a work on poetics on the model of the *Prataparudrayasobhusana* with Raghunatha as the hero.

Venkatesvaradiksita (Venkata Makhin), the second son of Govindadiksita, was also a scholar in *Sastras*. He is the author of a commentary on *Tuptika* called *Vartikabharana*;⁴ a commentary called *Karmantavartika*⁵ on the Karmanta portion of the *Bodhayanasrautasutra*; *Sulbamimamsa*, a treatise on Vedic Trigonometry, and the *Caturdandiprakasika*,⁶ a standard work on Karnataka music.

Another scholar of Raghunatha's court, Krsnadiksita wrote an Alankara work by name *Raghunathabhupaliya*,⁷ celebrating his patron. It is commented upon by Sumatindra and the commentary is called *Sahityasamrajya*.⁸

Sudhindrayogin, a Madhva by religion, was an ascetic and a disciple of Vijayindra. He is the author of a work called *Alankaranikasa*.⁹

Kumaratatacarya, the religious teacher of Raghunatha wrote the *Parijatanataka*¹⁰ and he is said to be the author of some of the works ascribed to Raghunatha.

Bhaskaradiksita, son of Umamahesvara, the author of *Atmatattvapariksa*¹¹ etc., was also a protege of Raghunathanayaka.

Raghunathanayaka is also said to be the author of several works in Telugu and Sanskrit which were all probably written

1 Ed. by T. R. Chintamani, Madras, 1932.

2 Tanjore, No. 4487.

3 Tanjore, No. 5131. Incomplete.

4 R. 3639 and R. 3640

5 Tanjore, 2066.

6 Printed. Madras Music Academy.

7 R. 659 (d).

8 R. 2813 and R. 3232.

9 D. 12976.

10 R. 1672.

11 R. 756 and R. 1781.

by his court Pandits. Govindadiksita mentions the following works of Raghunatha: *Parijataharanaprabandha*, *Valmikicaritakavya*, *Acyutendrabhyudaya*, a historical poem about his own father, *Gajendramoksa*, *Nalacuritakavya* and *Rukminikalyanayaksagana*. Besides these works, *Ramayanasarasangraha*, *Bharatasangraha* and *Bharatasudha* are also ascribed to him. From the *Caturdandiprakasika* of Venkatamakhin it has been clear that the *Sangitasudha* is a work of Govindadiksita dedicated to his patron Raghunatha. In the same manner some others of the works ascribed to Raghunatha can be identified with those written by Kumaratatacarya, his Guru. Satakratu Caturamnaya Tatacarya, the son of Tatacarya, the teacher of Raghunatha mentions the following works of Tatacarya in his work called *Kumaratataedesikavaibhavaprakasika*: *Parijataharana* and *Ramayanakathasara*. Rajacudamanidiksita refers to two plays namely *Parijataharana* and *Nalabhyudaya* in the prologue to his play *Anandaraghava*. There are manuscripts of a play *Parijataharana* in the Tanjore Library. From all these evidences Dr. V. Raghavan concludes that *Parijataharana* ascribed to Raghunatha was really written by Tatacarya and ascribed to Raghunatha.¹ It is also probable that the *Ramayanasarasangraha* is the same as the *Ramayanakathasara* which is mentioned as the work of Tatacarya. But the *Acyutendrabhyudaya* is attributed to Raghunatha himself in the *Sahityamimamsa* of Yajnanarayananadiksita also. The works like *Gajendramoksa* and *Rukminikalyanayaksagana* appear to be Telugu works.

Raghunathanayaka was, however, an accomplished ruler with wide scholarly interests. He is said to have invented certain Ragas himself. He is also said to have invented a new type of Vina known after himself.

Besides the scholars mentioned already, there were two poetesses in the court of Raghunatha. Ramabhadramba, a talented lady of Raghunatha's court, wrote the *Raghunadhabhyudaya*,²

¹ Vide Kumaratatacarya the real author of some of the writings ascribed to king Raghunatha of Tanjore, Proceedings of the 10th Oriental Congress.

² Ed. by T. R. Chintamani, Bulletin of the Sanskrit Department, No. 2, Madras University, 1934.

a biographical poem on Raghunatha. She learnt Telugu versification from Cengalva Kalakavi and traces of Telugu poetry like internal rhyme are seen in her Sanskrit verses. She is also said to have completed several Samasyas given in Sanskrit and Prakrit.¹ The *Raghunathabhyudaya* in twelve Sargas describes Raghunatha's exploits and his glorious rule.

Madhuravani was another accomplished lady of Raghunatha's court who rendered his Telugu *Ramayana* into Sanskrit. The term Madhuravani appears to be more a title. She was an authoress in Telugu and Sanskrit and was capable of completing Samasyas. Besides the *Ramayanasara*² she is known to have written *Naisadhakavya*, *Kumarasambhava* and several *Campus* works.

The *Ramayanasara* was written at the instance of Raghunatha. The available manuscript in the Oriental Research Institute, Mysore contains fourteen Sargas only describing the return of Hanuman from Lanka, after finding Sita there. A few fragments containing the description of the battle are also there but we cannot say as to what exactly is the full length of the poem. The work contains *Citrakavita* also. The above manuscript contains also a commentary for certain verses of the later cantos giving the meaning of obscure words and explanation of difficult verses.

The Maratha rulers of Tanjore followed the example of the Nayaks in extending their patronage to Sanskrit and Telugu as well. There are some Sanskrit authors of Telugu origin in their times and they are also noticed here.

Sridhara Venkatesa was one of the donees of Sahajipura, which was given to forty-six Sanskrit scholars of Sahaji's court about 1693 A.D. He belonged to a Telugu family settled in Cola country. He followed the Namasiddhanta school of Advaita and was called Ayyaval. The following works were written by him. About fourteen Stotras³ like the *Akhyasasti*,

1 e.g. कति कति न क्षितिपतयः किं ते रघुनाथनायकायन्ते ।

भूवि ब्रह्मः किल तरवः किं ते सन्तानपादपायन्ते ॥

2 Mys. A. 704, Vide Madhuravani, The Sanskrit Poetess of Tanjore, by M. T. Narasimha Iyengar, B.A., M.R.A.S., The Indian Review, Feb. 1908, pp. 106-111.

3 Printed at Srirangam. *Akhyasasti* is edited by Dr. V. Raghavan with a Tamil commentary, *Kamakotigranthavali*.

and *Dayasataka*, and a poem called *Sahendravilasa*¹ in eight Sargas, describing his patron. The work is of considerable literary value.

Sridhara Perubhatta was the son of Venkatesa and Gautami and he was patronised by Serfoji and Tulaji of Tanjore (c. 1711-1735 A.D.). He was well-versed in Sanskrit grammar and was known as Navinapatanjali. He wrote the *Vasumangalanataka*² in five Acts describing the marriage of Uparicaravasu and Girika-His *Cakorasandesa*³ is a Sandesakavya wherein there is a reference to Vasudevadiksita, the author of *Balamanorama* on the *Siddhantakaumudi*. Three other works of his namely *Ramacandra-vijaya*, *Venkatabhana* and *Bharatabhyudaya* are mentioned in the prologue to the *Vasumangalanataka*. He is also the author of the *Aunadikapadarnava*⁴ which is available incomplete.

Cokkanatha, son of Tippadhvarin of Bharadvajagotra was a protege of king Sahaji of Tanjore (1684-1710 A. D.). He was the fifth of the six brothers and his eldest brother Kuppadhvarin and his father Tippadhvarin figure among the donees of Sahajipura. Cokkanatha wrote two plays, *Kantimati-parinaya*⁵ and *Sevantikaparinaya*⁶. The *Kantimatiparinaya* also known as *Kantimatisaharajiya* describes the romance of his patron and Kantimati, the queen of Sahaji. In this work there is also a reference to another work of his namely *Rasavilasabhana*. Cokkanatha was also honoured by Ikkeri Basavanayaka (1699-1714 A.D.). His *Sevantikaparinaya*, written at Subrahmanyaksetra, describes the love of the Kerala princess Sevantika and Keladi Basavanayaka of Ikkeri.

Nivrtti Sesacalapati was also one of the donees of Sahajipura. He was the son of Venkatapati and Akkamma and a pupil of Nelluri Sivaramakavi. He is the author of a Telugu grammar in Sanskrit⁷ and hence was known as *Andhrapanini*.

1 Ed. by Dr. V. Raghavan, with a critical introduction. T. S. M. L. S. No. 54. This contains a detailed account of the patronage to Sanskrit by the Maratha rulers of Tanjore.

2 R. 2091 and D. 12659-61.

3 Tanjore. No. 3863.

4 Ed. by T. R. Chintamani, with a foreword by Dr. V. Raghavan, M. U. S. S. No. 21.

5 Tanjore. No. 4339-41.

6 R. 2830.

7 Tanjore No. 773-4.

He wrote a *Slesakavya* also by name *Bhosalakosaliya*¹ describing Lord Srirama and Sahaji at once.

Narasimha Timmaya, who was a disciple of Sukatirtha was patronised by Serfoji II (1800–1832 A.D.) of Tanjore. He wrote *Gunaratnakara*,² an Alankara work mainly intended to illustrate poetic elements defined by others with his own examples in praise of his patron.³

Appayyadiksita (c. 1520–1593 A.D.), the great polymath of the South during the sixteenth century, was patronised by the Telugu Nayaks of the South. His first patron was Cinna Timma who was a general when Sadasiva was the ruler of the Vijayanagar empire. Appayyadiksita wrote his commentary on the *Yadavabhyudaya*⁴ of Vedantadesika on the request of Cinna Timma. The introductory portion contains a description of his exploits in the South, where he was sent by Sadasivaraya to subdue his rebellious feudatories.

Cinna Bommanayaka of Vellore (c. 1549–1578 A.D.) patronised Appayyadiksita for the longest period. Appayyadiksita wrote the *Sivarkamanidipika*⁵ on the completion of which he was bathed in a shower of gold by Cinna Bomma of Vellore, according to the *Nalacaritranataka* of Nilakanthadiksita. He wrote the *Sivarcanaçandrika* to initiate Cinna Bomma into the worship of Siva. The Adaiyappalem inscription of 1582 A.D. mentions the connection of Appayyadiksita and Cinna Bomma clearly.

The third patron of Appayyadiksita was Venkatapatiraya of Penukonda (Candragiri), who came to throne by 1585 A.D. The *Kuvalayananda* and the *Vidhirusayana* were written by Appayyadiksita under his patronage. Appayyadiksita is said to have introduced Bhattojidiksita, his pupil, to Venkatapatiraya.⁶

There is a commentary on a poem called *Harivamsasaracarita* by an Appayyadiksita who may be the same as our author. The

1 Tanjore, Catalogue, Vol. VIII, p. 3275.

2 Tanjore, Nos. 5207–10.

3 Tanjore, Catalogue, p. 4028.

4 Vanivilas Press, Srirangam, 1 to 12 Sargas. The rest Mysore 1945, 1950.

5 Bharati Mandiram Sanskrit Series, Kumbakonam, 1908.

6 Vide, *Tantrasiddhantadipika*.

author of the poem, Govindamantrin, son of Dhallimantrin and Krsnamba of Sandilyagotra was a minister of Kondaksmapa. Kondaksmapa might be a ruler of Kondavidu or a ruler by name Konda. Govindamantrin was probably a writer from the Telugu country. No manuscript of the Kavya is available separately. A few stanzas, however, have been reconstructed from the commentary by Sri R. Rangachari.¹ The *Harivamsasaracarita* is an imitation of the *Yadavabhyudaya* of Vedanta-desika.

Appayyadiksita is an alround scholar and his greatest contributions lie in Advaita Vedanta, in which his *Parimala* and *Siddhantalesasangraha* are works enjoying the greatest repute. On the whole 144 works are said to have been written by him. Although he was Tamil by birth, he is noticed here because all the three kings that patronised him were Telugus.

Ratnakheta Srinivasadiksita, an elder contemporary of Appayyadiksita got the title Ratnakheta from Surappanayaka of Gingee whom he refers to in the prologue to his play *Bhavanapurusottama*.² He is the author of several works in Mimamsa. Like Appayya, Ratnakheta is also said to have written over 100 works of which at least 15 are known by titles. His *Vedantavadavali* on Advaita, *Bhavanapurusottama*, an allegorical play, the *Bhaismiparinayakavya*, the *Advaitakaustubha*, the *Madhyavidhvamsana*, the *Baudhhatantramathana*, *Vidhinirnaya*, *Ratnapradipa*, and *Sitikanthavijaya* may be mentioned, specially.³ He is the father of Rajacudamanidiksita who was equally prolific and versatile like his father. Ratnakheta's ancestor Bhavasvamin is described as a Bhasyakara. His great grandfather Kumarabhavasvamin wrote the *Advaitacintamani*.

Nilakanthadiksita flourished in the court of the Nayaks of Madura, probably under Tirumala Nayaka (1623-1659 A.D.)⁴ and wrote his *Nilakanthavijayacampu* in 1637 A.D.⁵

Nilakantha's brother Appayyadiksita III was patronised by

1 J. T. S. M. L., Vol. I, pts. 2-3.

2 Tanjore, 4427.

3 Vide, Introduction to the *Rukminikalyanamohakavya* of his son Rajacudamanidiksita, Adyar, 1929.

4 Ibid.

5 Balamanorama Series No. 7, Madras, 1924.

'Cinna Bomma, son of Nalla Bomma, a minister of Cokkanathayaka (c 1659–1682 A.D.) of Madura. He wrote *Duruhasiksa* and *Prakrtamanidipa*, at the instance of Cokkanatha. He is also the author of *Citramimamsadosadhikkara*.¹

A Cinna Bomma, son of Nalla Bomma is found as the author of *Sangitaraghava*,² an imitation of *Gitagovinda*; and he may be identical with the patron of Appayyadiksita III referred to above.

Aluri Suryanarayana, son of Mahopadhyaya Yajnesvara and Jnanamba, is the author of the *Ekadinaprabandha*.³ He flourished in the court of Lingaya Prabhu (c. 1578–1614 A.D.), son of Cinna Bomma of Vellore. The work was composed extempore in one day in fulfilment of a vow taken by the author in the royal court. The poem is in four cantos and describes the events connected with Arjuna's going round the Earth (Bhupradaksina). The first Sarga describes the marriage of Arjuna with Uluci and then with Citrangada and the birth of Babhravaha. The remaining three Sargas delineate the love of Arjuna and Subhadra and their marriage.

A poet by name Laksmanakavi flourished under Krishnappa Nayaka (c. 1578–1610 A.D.) of Gingee. He was the son of Ramanuja and Rama and a grandson of Korrapada Telungarya. His *Krsnavilasacampu*⁴ in five Stabakas describes the playful deeds of Lord Vilasakrisna worshipped at Cenji or Gingee.

Rayasa Venkatadri was a minister of Virabhupala of the family of Visvanatha, probably Muttu Virappanayaka of Madura. He is the author of *Smrtikaustubha*.⁵

Several other Telugu writers flourished in the South who were not specially attached to any royal court.

Sadasivabrahmendrayati, a disciple of Paramasivendrayati, who is mentioned by Venkatakrṣṇadiksita, the 26th donee of Sahajipura as his Guru in Vedanta, and also as Jagadguru was a well-known scholar of Advaita. He was a Guru of Nalladhvarin and wrote several works on Advaita philosophy; a

1 Dr. V. Raghavan, Appayyadiksitas II and III, Proceedings of the A. O. C. Tenth Session, Tirupati, p. 5.

2 Tanjore 10783.

3 Tanjore, Burnell 10279. D. C. Page 3748.

4 D. 12228.

5 Tanjore, 1807–36. D. C. XVIII, pp. 8610–13.

brief commentary on the *Brahmasutras*¹ : an epitome of *Siddhantalesasangraha*,² a commentary on the *Yogasutras* called *Yogasudhakara*,³ and some minor works on Advaita – *Atmavyavilasa*, etc., *Sutasamhitasangraha* and songs of devotion and Advaitic realisation. His memory is adored all over South India and at Nerur near Karur where he finally disappeared, an annual festival is held in his honour.⁴

Narayananatirtha is said to have been born at Kucimancivari Agraham in East Godavari District about 1700 A.D. He was a pupil of Sivaramanandatirtha, a Sannyasin. He migrated to the Tamil country and wrote *Krsnalilatarangini*,⁵ a musical Kavya describing the story of Krsna up to Rukminikalyana. It is divided into twelve Tarangas and contains songs, Slokas and small prose passages. The songs are popularly known as Tarangas and are even now sung in music concerts. Narayananatirtha is also the author of a poem called *Haribhaktisudharnava*,⁶ based on the tenth Skandha of the *Bhagavatapurana*.

Tyagaraja,⁷ the great musical composer in Telugu was born at Tiruvarur and lived at Tiruvayyar near Tanjore. He was the son of Kakarla Ramabrahmam and Sitamma or Santamma. Although mainly a Telugu composer, several of his songs are in Sanskrit. He was born in 1767 A.D.

Ayyannakavi,⁸ who was also known as Vinai Ayyanna for his proficiency on the lute, was the son of Venkatakavi. Sri-dhara Venkatesa alias Ayyaval, described above, was his teacher. He is the author of *Pranavarthaprakasa*, *Vyasatatparyanirnaya* and *Yajnasastrarthanirnaya*.

1 Printed. T. S. S.

2 Vanivilasa Press, Srirangam.

3 Vanivilasa Press, Srirangam.

4 Introduction to the *Sahendravilasa* by Dr. V. Raghavan, T. S. M. S No. 54, Tiruchi, 1952, p. 30.

5 Dr. V. Raghavan, A pamphlet on Narayananatirtha. See also Prof. P. Sambamurti, History of Indian Opera, Krishnaswami Aiyangar commemoration Volume, p. 422.

6 D. 12782.

7 Vide Introduction to Songs of Tyagaraja in Devanagari script by Dr. V. Raghavan, Ramakrishna Students Home, Madras.

8 Sanskrit Literature c. 1700 to 1900 by Dr. V. Raghavan, Journal of Madras University, Vol. No. XVIII, pp. 179-180.

Sridhara Gurumurti of Gautamagotra, probably a descendant of Sridhara Venkatesa, wrote the *Sivatattvasarasangraha-candrika*,¹ a collection of passages from Saiva Puranas, Agamas and Tantras on devotion to Siva.

Nelluri Viraraghava, son of Vinai Venkatapati and grandson of Rangamantrin of Kasyapagotra lived in the Tamil country during 17th century. He wrote *Visesanaramayana*² in seven Kandas.

Viraraghava, son of Srisailasuri and grandson of Ahobala-carya of Vatsagotra wrote the play called *Indiraparinaya*.³ He was a pupil of Varadadesikarya, son of Srirangacarya of Vadhlugotra. The play describes the marriage of Lord Narayana and Laksmi in five Acts. There is a reference to the songs of Arati sung by the ladies of Andhra Brahmans towards the end.

In this connection we may also consider certain other Telugu writers that flourished outside Andhra in places like Mysore and Benaras.

Nrsimhakavi, son of Sivarama, was patronised by Nanjara-ja, son of Kaluve Virabhupala, who was minister and commander of Mysore forces during 1734-1770 A.D. He had the title of Abhinavakalidasa. Besides his Telugu work by name *Halasyamahatmya*, he wrote the *Nanjarajayasobhusana*,⁴ a treatise on Alankara on the lines of the *Prataparudrayasobhusana*, eulogising his patron.

Aluri Tirumalakavi,⁵ also known as Abhinava Bhavabhuti, was a close friend of the above Narasimha and he is said to have written a play called *Candrikaparinaya*.⁶

Ahobala Nrsimha, son of Narayanasuri, belonged to the Veginati sect of Andhra Brahmans and he was patronised by Krishnaraja of Mysore. His works are *Abhinavakadambari* or *Trimurtikalyana*⁷ and *Nalavilasanataka*.⁸

1 R. 3664.

2 Tanjore, 3737. D. C. VI, p. 2671.

3 Tanjore, 4313. D. C. VIII, pp. 3344-47.

4 Gaekward Oriental Series.

5 Vide, *Nanjarajayasobhusana*.

6 H. C. S. L. p. 802.

7 Mysore I, pp. 263,633.

8 Mysore I, pp. 277,637. Also see N. C. C. Vol. I, p. 356.

Balacandrsekara, son of Venkataraya, a Vadama Dravida Brahman, is the author of *Srngarajaganmohini*, a Misrabhana. He was a protege of the Mysore kings and he was an author in Telugu and Kannada also.

Benaras was an all India centre of Sanskrit learning and the several Pandits from different parts of the country that collected there made brilliant contributions to Sanskrit literature. The best known among the Andhras there was Panditaraja Jagannatha.

Jagannatha was a Telugu Brahman of Veginadu sect and the son of Perubhatta or Perambhatta and Laksmi. Perubhatta was a great scholar in several Sastras. He studied Advita under Jnanendrabhiksu; Nyaya and Vaisesika under Mahendra; Purvamimamsa under Khandadeva and Vyakarana under Sesaviresvara. Jagannatha was probably born at Benaras where his father lived and studied under his own father and Sesaviresvara. There is a tradition as well as historical evidence showing that Jagannatha was attached to the Moghul court at Delhi. His *Asaphavilasa*, a short prose Kavya eulogises Asaf Khan of Shah Jahan's court and describes the Moghul emperor's visit to Kashmir.

Jagannatha seems to have visited other courts and gained patronage of the ruling chiefs. Thus his *Jagadabharana* was written in praise of Jagat Simha of Udaipur (c. 1628 A.D.). He went to Prananarayana's court in Assam about 1658 A.D. and wrote the *Pranabharana* there. There is also a tradition that he spent his last days at Benaras.

In this connection we may consider certain events of his life regarding which there has been much discussion. There are certain verses in his *Bhaminivilasa* depicting love for a Mohammadan lady Lavangi. The section of *Bhaminivilasa* devoted to Karunarasa by name Karunavilasa, is like an elegy written upon the loss of his beloved, which moved him to the utmost. The whole incident, however, is considered to be apocryphal by scholars.

The story that Appayyadiksita met Jagannatha at Benaras and addressed the verse Kim nissankam sese etc. to him may not be true since there is no positive evidence. Appayyadiksita's date is given as 1520-1593 A.D. or 1553-1626 A.D. and in both cases, he must have been much senior to Jagannatha.

Bhattojidiksita was a disciple of Sesakrsna and Jagannatha and his father were pupils of Sesa Viresvara. So Jagannatha belonged to a later generation and criticised Appayyadiksita and Bhattojidiksita in his *Citramimamsakhandana* and *Manorama kucamardana* respectively, using sometimes abusive language. The reason for this is that Bhattoji went down South India, became a pupil of Appayyadiksita and was not loyal to his Guru in grammar, Sesa Krsna.

Besides the works already noted, Jagannatha wrote also five devotional poems called Laharis; *Gangalahari* or *Piyusalahari* on Ganges, *Amrtalahari* on Jamuna, *Sudhalahari* on the Sun god, *Laksmilahari* on the Goddess of wealth and *Karunalahari* on Visnu. On Jamuna, he appears to have written a prose description also, which he quotes in his Alankara work, *Rasagangadhara*. *Bhaminivilasa* is a collection of lyrical verses which he quoted in his Alankara works. These were collected later into an anthology lest they should be plagiarised. But the magnum opus of Jagannatha is the work on poetics, the *Rasagangadhara*. His critical acumen and originality, although sometimes, over reaching, are to be seen in the *Rasagangadhara*, the last of the great works on Alankara and Jagannatha thereby gained a lasting place in the history of the Sastra.

The *Citramimamsakhandana* is a collection of his criticism of Appayyadiksita's work in different contexts in the *Rasagangadhara*¹.

1 For details see Jagannathapanditha – his life and works by Sri V. A. Ramaswami Sastry, Annamalai University; For an appreciation of Jagannatha's life and contribution see Dr. V. Raghavan, Sanskrit Literature, Publications Division, New Delhi, 1961, pp. 95-100.

CHAPTER ELEVEN

MAIN TRENDS AND EVALUATION

The contribution of Andhra to Sanskrit literature is remarkable for its continuity and variety. The history of Sanskrit in Andhra may be said to commence with the Sutra period. The Satavahana rulers are referred to as Andhra-bhrtyas with their rule beginning, according to some historians, as early as the second century B.C. Their inscriptions show that they were patrons of Sanskrit and Vedic and Puranic culture and institutions. One of the chief contributions of the Satavahana period is the production of an easy Sanskrit grammar, the *Katantra* or the *Kalapa* by Sarvavarman. The *Brhaikatha* on the one hand and the *Gathasaptasati* on the other, written during this period, are two other outstanding contributions of the Satavahana period, and they both had become the basis and inspiration of a considerable number of literary works in the subsequent times. Side by side with the Vedic religion Buddhism was also fostered in Andhradesa at famous centres like Nagarjunakonda. In Buddhism we may say there is perhaps no greater figure than Nagarjuna who figures in the annals of the Satavahanas as a great saint, teacher, author and a repository of magic, miracle and occult lore.

The recent discovery of the Sanskrit inscriptions of the Iksvaku rulers at Vijayapuri (Nagarjunakonda) prove beyond doubt that the cultivation of Sanskrit and Vedic religion flourished side by side with Buddhism and Prakrts in Andhradesa. Further, the Buddhists' Sanskrit inscriptions at Nagarjunakonda datable in the fourth and the fifth centuries A.D. bear out that even Buddhists studied Sastras in Sanskrit and propogated their religion through the medium of Sanskrit language. Gradually, the language of the inscriptions changed from Prakrt to Sanskrit through a bilingual stage.

The inscriptions of the Visnukundins are composed in high flown literary Sanskrit and the *Janasrayichandoviciti* ascribed to Madhavarman Janasraya is a clear evidence for the wide cultivation of Sanskrit literature in a variety of metrical forms

covering both Buddhistic and Brahmanical themes.

The inscriptions of the Eastern Calukyas are mostly miniature Campukavyas, displaying considerable literary merit. By this time, we may say, Sanskrit scholarship has become completely established in Andhradesa and leading literary figures began to turn their attention to production of literature in Telugu. As in other regional languages, the beginnings of Telugu literature took the form of versions of Sanskrit epics in the local language. Nannaya, who translated the *Mahabharata*, is also said to have written the first Telugu grammar in Sanskrit. Jain authors were also patronised in different Telugu courts. Ugraditya, a Jain writer on medicine, was patronised by Visnuvardhana IV.¹ The distinguished Jain writer, Soma-deva flourished under the Calukyas of Vemulavada.

The Kakatiya period is an epoch in the history of Sanskrit literature in Andhra. The inscriptions of the Kakatiyas are specially remarkable for their high-soaring fancy and ornate style which approaches the panegyric in the *Prataparudrayasobhusana*. The authors of the inscriptions like Narasimha were distinguished writers of that time. Even Kavyas, long and short, in both prose and verse, like *Kakatiyacarita* and *Malayavati* and the story of the Siddha couple are found inscribed on stone at Hanumakonda, which testifies to the great interest of the kings in Sanskrit literature. This also shows that some amount of Sanskrit literature produced in Andhra still remains to be unearthed.

As in poetry so also in music and dance, Andhradesa played an important part in the propagation of these twin arts in the whole of the South. For a number of centuries Andhra played so prominent a role that the Telugu language became the medium of these two arts. Beginning with the *Nrttaratnavali* and *Gitaratnavali* of Jaya of Kakatiya times, we have a succession of important treatises on these two arts belonging to different epochs and courts of Andhra.

One of the noteworthy genres of minor poems in which Andhra writers specialised is the panegyrics of the deity or the king, Prasastikavyas, of which *Udaharana* is the most well-known type. We know of Palkuriki Somanatha as one of the

1. New Catalogus Catalogorum, University of Madras, Vol. II.

pioneers of the type of writing. From the Alankara works of Amrtananda, Vidyanatha, Visvesvara, Gaurana and others we know quite a number of varieties of these Ksudraprabandhas employing very many features of embellishments and metrical variations. This may be said to be a contribution of the Andhra country to the field of minor poem in Sanskrit.

In fact, the high water mark of Andhra contribution to Sanskrit may be said to be the service which the Vijayanagar did in withstanding the Muslim advance on the one hand and on the other the patronage extended to a host of Sanskrit writers who contributed to every branch of Sanskrit literature. The whole period is dominated by the personality of Sayana - Madhava brothers and the personality of Vidyaranya. Although there were earlier Bhasyas on the Vedas, it is the Bhasyas of Sayana that have come down to us in entirety and all modern scholarship owes its debt of gratitude to the Sayana-bhasya.

In the field of Mahakavya, two important trends and contributions of Andhra may be emphasised. One is the sustained effort to write the historical Mahakavyas viz., those connected with the kings of Vijayanagar. Another is the appearance of a succession of learned women in the line of the classical and the medieval Sanskrit poetesses, namely Gangadevi and Tirumalamba of Vijayanagar and Ramabhadramba and Madhuravani of Tanjore.

We have already seen that even in inscriptions Andhra poets exhibited skill in Citrakavya. This ingenuity and skill displayed themselves also in the panegyrics etc., of the class of Ksudrakavyas. Andhra scholarship in Sanskrit had always delighted in mastering these difficult forms and even now the tradition of such out-of-the-way mastery is not dead and we have Astavadhanis and Satavadhanis among Telugu Sanskritists. The Bhanas produced here in a good number describe the annual festivities celebrated in the various holy places of Andhra.

In the field of Alankara literature, Andhra works are known for the regular employment of the method of eulogising a patron king all through the work in illustration of the principles of Sastra. Beginning with the *Prataparudrayasabhusana*, a number of works were written by Andhras which established this as a regular type of Alankara work in South India.

Another important contribution of Andhra to Alankara belongs to a by-way. It is the development of the idea that particular letters of the alphabet and their esoteric significance forebode the good and bad of the patron and the composer. Visvesvara's analysis of poetic appeal under the concept of Camatkara and above all, the contribution of Jagannatha, the last important original writer on poetics, must be mentioned.

Perhaps the Sanskrit world would remember Andhra for Mallinatha, if not for anybody else. A model commentator on the Pancamahakavyas, Mallinatha is inseparable from Sanskrit learning, in any part of India.¹

In modern times Andhra Sanskrit scholarship had continued to maintain its all round character. An outstanding example of a great undertaking of an Andhra scholar is the thesaurus named *Sabdarihasarvasva* by Paravastu Venkatarangacarya which remains to be edited and published.

1 A study of Mallinatha and his works - Smt. R. Ananthalakshmi, Ph.D. Thesis.

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